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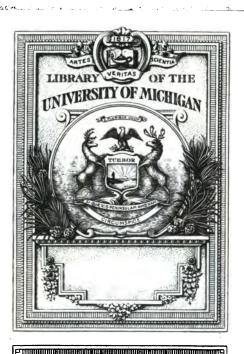
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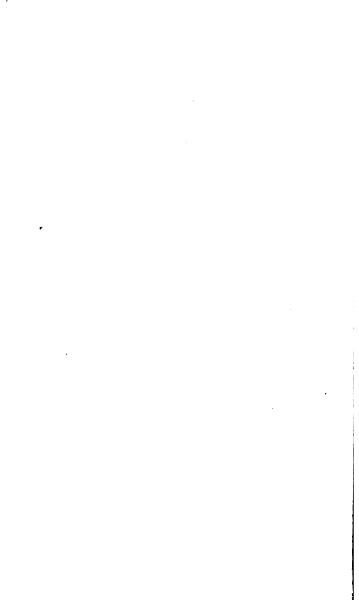
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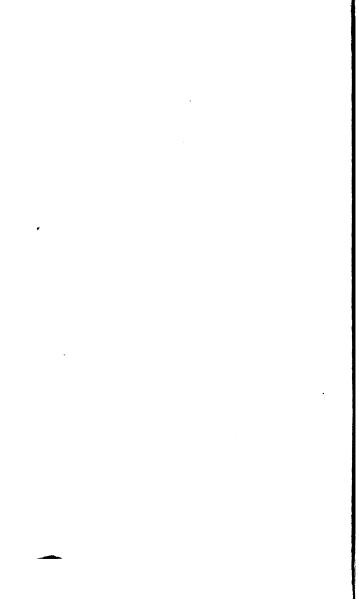




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## THE TRAGEDY

KING RICHARD THE THIRD



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#### THE TRAGEDY

OF

KING RICHARD THE THIRD

## THE TRAGEDY

OF

# King Richard the Third

EDITED BY

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## PREFACE

I N an edition of a play of Shakspeare for school use, two points should primarily be aimed at: one, to avoid drowning the text with an ocean of notes; the other, to concentrate the mind of the student on the most useful line, or lines, of study.

The sources of the play; its date of composition, and relation to other plays; the text; the historical accuracy; the language and grammar; the metre; the dramatic conception of the whole; the dramatic force and consistency of the parts—all these subjects would require full treatment in an edition which professed to be complete. The mass of details would be cumbrous, the result confusing, to the young student.

The primary object in the use of a play of Shakspeare for teaching should be to guide the imagination, and to cultivate literary taste and intelligence. I have therefore in the notes mainly attempted to deal with the last points mentioned above; viz., the dramatic conception of the whole, and the dramatic bearing, value, and truth of the parts. Textual, historical, grammatical, and etymological notes cannot, of course, be dispensed with; they should, however, hold the second place, and be subordinated, as

far as possible, to the purpose of assisting the student to look at Shakspeare's plays as great works of dramatic art.

It may seem absurd to say in this way that Shakspeare should be approached as a dramatic artist. Unfortunately it does not appear to be always remembered, either in editions or in examination papers.

My obligations to the standard editions of, and books bearing on, Shakspeare will be obvious throughout. They are great to the storehouse of knowledge and illustration contained in Dr. Wright's editions of this and other plays; and especially great to the striking analysis of this and other plays in Mr. R. G. Moulton's Shakespeare as a Dramatic Artist.

W. H. PAYNE SMITH.

Rugby, January, 1889.

### INTRODUCTION

§ 1. THE HISTORICAL DRAMA. Coleridge (Lectures on Shakspere, p. 254) defines the historical drama as "a collection of events borrowed from history, but connected together in respect of cause and time, poetically and by dramatic fiction." This definition, though in some respects deficient, may serve to point attention to some of the characteristics and limitations of historical, as compared with other tragedies.

It is the purpose of tragedy to depict the story of human souls, to show the working of the spirit of man, set in an environment which influences and developes, facing crises which reveal and test; to show how weaknesses, in circumstances fitted to work upon them, result in failure and catastrophe, or how strength of will or of purpose achieves its aims. The interest centres in the representation of the human soul, and its relation to the laws which rule the world of moral action. For the time all that is trivial and accidental, all that is commonplace or belongs to the simple and usual experiences of ordinary life, is set aside; some mighty spirit lays bare before us its joys and sufferings, its struggles and trials, its final issues of doom or of triumph.

The great tragic poet is he who sees deepest into human nature, and into the conditions and laws of its operation; he who grasps most unerringly, and presents most vividly in action, its working and its fate. The poet

takes some subject; his choice is unlimited, his treatment of it absolutely free. For his *Hamlet* or *Macbeth* the bare facts may be suggested by some half or wholly mythical tale. The poet takes what he likes, and rejects what he likes; and in that which is most important, the construction of character and the portrayal of motives and incidents which act upon it, he need follow no guidance but that of his own genius and insight into human nature.

It is different in the case of a historical drama. The very title serves to point to its limitations. When the poet selects for his subject some definite series of historical facts, his characters and their actions are there, readymade for him. There is less scope for the work of his own imagination; there are often periods and scenes which possess little poetic beauty or value, characters so uniform as to give little opportunity for tracing the clashing of varied motives, so simple that tragic or romantic effect scarcely belongs to them. And it must be observed that, with few exceptions, Shakspeare in his treatment of historical subjects confined himself to such facts and motives as history supplied, and made the most sparing use of imaginary and unhistorical incidents.

If, however, the construction of character is thus limited, the subjects of historical dramas present the widest field for the poet's use of his insight into the motives, the causes, and the laws of human action. It is here mainly that the poet's use of his materials differs from the historian. It is the duty of the historian to search out the minutest facts and details, to subject all to rigid scrutiny, to be more concerned with accurate statement of facts and events than with complete conceptions of character; to be ready to modify his view of the motives and the agents according to new light thrown upon them from time to time. It is the office of the poet, on the other

hand, to form from such materials as he has a definite conception of the characters of his actors; then to present to us, by the selection and use of such facts as history supplies to him, his idea of the causes, the growth, the achievements, the success or the failure of his figures. His treatment may at one time be rigidly accurate, at another time free and unfettered, in the selection and combination of incidents. But his object is always the same, not to compose a historical treatise, but to depict in the most graphic way what he conceives to be the true force and reality of his characters.

It must not be inferred that such plays possess no historical value. "Let no man" (Coleridge used to say) "blame his son for learning history from Shakspeare." When a Shakspeare deals with historical subjects, if he does not confine himself to rigid accuracy of incident and event, he pierces to the essential truth of character; he makes each era, each group of men and things, live before us; in proportion to his genius and his insight, is his grasp and realization of historical truth.

§ 2. DISTINCTION OF DRAMATIC AND HISTORICAL TRUTH. In the study of a historical play it is important to remember what we should seek for in it, and to look at it from the right point of view. What we may look for in it is a graphic and harmonious conception of the characters dealt with, and of the causes and motives which guide their actions, not a minute and painstaking investigation of facts. The poet must have formed his idea of the characters, then from the mass of incidents which lie before him he selects, uses, combines those which show his idea most vividly; exact accuracy of time, place, sequence makes no demand upon him. What we have to ask is, primarily, What light does this or that bassage or scene throw upon the poet's conception of the

characters? not, What relation does it hold to historical fact?\*

In the play of Richard III. Shakspeare, with few exceptions, follows the Chronicles of Hall and Holinshed for his historical facts. But the play is not a Chronicle, but a poem based upon a Chronicle; he cares little for the order and the intervals of events; he takes some and leaves others. The idea which guides him is found in the picture of Richard and his times, which he wishes to delineate, and of the laws ruling human destiny which he finds therein exemplified. It is not our province as we read it to be constantly considering how far the bias due to the sources of his information has made him present a blacker picture of the King than is correct; we should not stop to consider how far the evidence for the King's various crimes is valid: we should not pause to set in the other scale the various pieces of good government which historians assign to him. We should indeed be on our guard against accepting the poet's version as definite historical evidence; but we should seek primarily to understand the poet's view of the characters, and to grasp the bearing which each passage and each incident has on that view.

Dramatic truth, in short, not historical truth, is to be looked for. And by dramatic truth is meant the unity and consistency of the characters which the poet has created, or, as in the historical plays, of that view of a personage which he has taken. That is dramatically false and worthless which either adds nothing to the conception of the characters, or is opposed irreconcilably to sure and certain traits in it. Some of Shakspeare's

<sup>\*</sup> These remarks are, of course, meant to apply to the studof a historical drama as such, not to the course which, fuinstance, a person should pursue who wished to write an essal upon the relation of a historical drama to historical truth.

historical plays are unfortunately interspersed with passages of doubtful authorship. Could we sever Shakspeare's own work with certainty from such additions, it may reasonably be said that we should find nothing which had not genuine dramatic truth and force—truth, that is, in its unity, and force not in merely giving good scenes for stage effect, but in adding some touch to the poet's conceptions of character.\*

- § 3. THE TRAGEDY OF KING RICHARD III. Richard III. there is no mystery, no obscurity. In the first lines of the first scene Shakspeare lays bare his conception of the chief character of the play; it is not even left to action and incident to reveal it to us. Richard himself analyzes his own nature for us, and poses as one who has already passed through all stages of development, who has left far behind him sentiment, affection, pity, remorse, conscience. He is, and is determined to be, a full-grown villain. He is whole and single-hearted in his devotion to evil, he has a positive love for villainy as an end in itself, he feels an appreciative delight in the success of his schemes. As is pointed out in more detail in the notes on i. I, the opening soliloquy marks two chief characteristics of the play. First, Richard is full-grown in villainy from the start; second, it is Richard alone in whom centres all the action of the play. Almost every other character is subordinate to him. His eye is already fixed on the goal. The rest are either helps or hindrances; they are either to be used or to be destroyed. They come before us in their turn, some for but a brief space, some in more frequent
  - In the notes little attention is, for reasons given above, bestowed on historical points and difficulties. They are collected together shortly in Appendix I., and the notes are left more free for explanation of the dramatic value and object of speech and incident.

action, in more continued connection with Richard; but as Edward and Clarence, the two Princes and Anne, Rivers and Hastings and Buckingham, in turn die and disappear, they have served each in turn to give scope for some aspect of Richard's energy, to develope in action his irresistible force and audacity, his remorseless ambition, his self-control, his humour, his irony, his fertility of resource and ability of foresight.

There is only one character who stands in a different position. Queen Margaret, the banished widow of the murdered Henry VI., herself in former days the soul of the Lancastrian party, the type of energy and activity, of bitterness and cruelty, then fallen from her high estate, and since the battle of Tewksbury banished from England. vet retaining her passionate hatred, her hunger for revenge, is brought twice on the stage with a different purpose. In the second of these scenes (iv. 4. 1-125) Richard does not appear; in the former (i. 3. 110 fol.) her presence does indeed serve to give him opportunity to show his fertility of resource in the way in which he blunts the point of her curses, and his ready hypocrisy in his assumed humility and pity for her. But her presence has a different object to this. She is the personification of all the strife and bitterness of the Wars of the Roses: she represents the very spirit of those "accursed and unquiet wrangling days." (ii. 4. 55.) What that spirit was in Shakspeare's eyes he shows us constantly in this play and in the third part of King Henry VI.; nowhere perhaps more forcibly in act than in 3 Henry VI. ii. 5, where son slays father, and father slays son, all unwitting, in the civil strife; nowhere more directly in speech than when the Duchess of York sums up (ii. 4. 55-64) the character of the times in which she has lived, the long contest in which the triumph of her sons had been purchased by the death of her husband, and then the fatal demoralization which had led these sons with "preposterous and frantic outrage" to turn their arms against one another.

"And being seated, and domestic broils Clean overblown, themselves the conquerors, Make war upon themselves; blood against blood, Self against self."

Such were the times that could beget, and had begotten, a Richard III. Under any ordinary circumstances such a being would be a monstrosity, a demon-rather than a man; and the criticism often made that such villainy, unbroken by any redeeming point, such darkness untouched by any light, is simply revolting and inartistic. would be sund. But it is the dramatist's purpose to show that this Richard is the natural outcome of the Wars of the Roses, that such a time, when the foundations of human society were shattered, inevitably produced a creature in the form of man, yet utterly inhuman. And it is in Margaret, in her vicissitudes of triumph and downfall, in her sufferings and her curses, that he makes this clear. She is the epitome of the times, and the presiding genius of the Nemesis which seizes one after another of the actors in the tragedy of the age, and after brief success brings destruction upon them.

Thus finally she forbids us to forget that the play contains not only the triumph but the fall of Richard. Her sudden appearance, the very unreality (from a historical point of view) of the way in which the banished Queen flits in and out, serve to show her as the exponent of these laws of moral retribution which have seized others, and will not leave Richard untouched. She sees is in a vision the Nemesis which shall come to him too.

"At hand, at hand,
Ensues his piteous and unpitied end:
Earth gapes, hell burns, fiends roar, saints pray,
To have him suddenly conveyed away." (iv. 4. 73-76.)

Through her Shakspeare bears his testimony to the guidance of the affairs of men by a higher power than those of earth. Over all earthly opposition Richard has triumphed. Strength without scruple has seemed to win; but it must face the powers which are not of earth, but of God. And when the struggle comes, Richard, the Champion of Hell (v. 3. 178 fol., compared with 308 fol.) must fall before Richmond, the Champion of Heaven. (Ibid. 198, 240.)

§ 4. DATE, TITLE, AND SOURCES OF THE PLAY. The earliest known edition of the play the Quarto of 1597, entered at Stationers' Hall on October 2012, with the following title: "The Tragedy of King Richard the Third. Containing His treacherous Plots against his brother Clarence: the pittiefull murther of his innocent nephewes: his tyrannicall usurpation: with the whole course of his detested life, and most deserved death." Many have thought that the play was composed some years earlier than 1597, and the internal evidence of style and language is in favour of an early date. Wright follows Malone in putting it conjecturally at about 1593 or 1594. Conjecture alone is possible on the point.

The series of discrepancies between the Quarto (eight in number) and the Folio Editions commences with the title. The first Folio was printed in 1623; in it the title runs: "The Tragedy of Richard the Third: with the Landing of Earle Richmond, and the Battell at Bosworth Field."

The source of almost the whole is the Life of Richard the Third, by Sir Thomas More, probably based largely on information supplied by Morton, the Bishop of Ely in the play, afterwards Archbishop of Canterbury. This Life was incorporated by Hall and Holinshed in their Chronicles. There are two important points in which Shakspeare did not draw from this source. One is the

courtship of Anne (act i. sc. 2); the other is the whole part taken by Queen Margaret in the drama. In some minor points also Shakspeare has treated his materials rather as a dramatist than as a historian. The chief of these are the condensation of the incidents of some six or seven years in Act I., and the treatment of Richmond's two separate expeditions as one in it. 4, 535 fol.

§ 5. EDITIONS AND TEXT. Of the numerous Quartos and Folios, the first Quarto of 1597, and first Folio of 1623, are those of most importance in reference to the text. The differences between the two are exceedingly numerous, and are found not only in various readings of lines and passages substantially the same, but in the presence or absence of passages of considerable length. The Cambridge editors speak of the question of the authority of these rival texts as "perhaps the most difficult question which presents itself to an editor of Shakspeare." There are high authorities on both sides. The present edition does not profess to deal at all with the question, and except in very rare instances avoids any allusion to the subject in the notes. The text followed is almost entirely that of the Globe edition, which may be regarded as the standard text, at all events for school use. A very few variations from it are mentioned in the notes.

#### DRAMATIS PERSONÆ

KING EDWARD the Fourth.

EDWARD, Prince of Wales, afterwards Edward V., sons to RICHARD, Duke of York, the King.

GEORGE, Duke of Clarence,

brothers to the

RICHARD, Duke of Gloucester, afterwards Richard III.,

King.

A young son of Clarence.

HENRY, Earl of Richmond, afterwards Henry VII.

CARDINAL BOURCHIER, Archbishop of Canterbury.

THOMAS ROTHERHAM, Archbishop of York.

JOHN MORTON, Bishop of Ely.

DUKE OF BUCKINGHAM.

DUKE OF NORFOLK.

EARL OF SURREY, his son. EARL RIVERS, brother to Elizabeth.

MARQUIS OF DORSET and LORD GREY, her sons.

EARL OF OXFORD.

LORD HASTINGS.

LORD STANLEY, called also EARL OF DERBY.

LORD' LOVEL.

SIR THOMAS VAUGHAN.

SIR RICHARD RATCLIFF.

SIR WILLIAM CATESBY.

SIR JAMES TYRREL.

SIR JAMES BLOUNT.

SIR WALTER HERBERT.

SIR ROBERT BRAKENBURY, Lieutenant of the Tower.

CHRISTOPHER URSWICK, a Priest.

TRESSEL and BERKELEY, gentlemen waiting on Lady Anne.

Lord Mayor of London. Sheriff of Wiltshire.

ELIZABETH, queen to Edward IV.

MARGARET, widow of Henry VI.

DUCHESS OF YORK, mother to Edward IV.

LADY ANNE, widow of Edward Prince of Wales, afterwards married to Richard.

A young daughter of Clarence.

Ghosts, Lords and other Attendants, a Priest, a Pursuivant, Scrivener, Citizens, Murderers, Messengers, Soldiers, &c.

Scene: England.

#### THE TRAGEDY

OF

## KING RICHARD THE THIRD

#### ACT I.

SCENE I. London. A street.

Enter RICHARD, DUKE OF GLOUCESTER, solus.

GLOU. Now is the winter of our discontent

Made glorious summer by this sun of York; And all the clouds that loured upon our house In the deep bosom of the ocean buried. Now are our brows bound with victorious wreaths; Our bruisèd arms hung up for monuments; Our stern alarums changed to merry meetings, Our dreadful marches to delightful measures. Grim-visaged war hath smoothed his wrinkled front; And now, instead of mounting barbèd steeds To fright the souls of fearful adversaries, He capers nimbly in a lady's chamber To the lascivious pleasing of a lute. But I, that am not shaped for sportive tricks, Nor made to court an amorous looking-glass; I, that am rudely stamped, and want love's majesty To strut before a wanton ambling nymph; I, that am curtailed of this fair proportion, Cheated of feature by dissembling nature, Deformed, unfinished, sent before my time Into this breathing world, scarce half made up, And that so lamely and unfashionable That dogs bark at me as I halt by them;

Why, I, in this weak piping time of peace, Have no delight to pass away the time, Unless to spy my shadow in the sun And descant on mine own deformity: And therefore, since I cannot prove a lover, To entertain these fair well-spoken days, I am determinèd to prove a villain, And hate the idle pleasures of these days. Plots have I laid, inductions dangerous, By drunken prophecies, libels, and dreams, To set my brother Clarence and the king In deadly hate the one against the other: And if King Edward be as true and just As I am subtle, false, and treacherous, This day should Clarence closely be mewed up, About a prophecy, which says that G Of Edward's heirs the murderer shall be. Dive, thoughts, down to my soul: here Clarence comes.

Enter CLARENCE, guarded, and BRAKENBURY. Brother, good day: what means this armed guard That waits upon your grace?

His majesty. CLAR. Tendering my person's safety, hath appointed This conduct to convey me to the Tower.

GLOU. Upon what cause?

CLAR. Because my name is George. GLOU. Alack, my lord, that fault is none of yours: He should, for that, commit your godfathers: Oh, belike his majesty hath some intent

That you shall be new-christened in the Tower. But what's the matter, Clarence? may I know? CLAR. Yea, Richard, when I know; for I protest As yet I do not: but, as I can learn, He hearkens after prophecies and dreams; And from the cross-row plucks the letter G, And says a wizard told him that by G His issue disinherited should be; And, for my name of George begins with G. It follows in his thought that I am he. These, as I learn, and such like toys as these. Have moved his highness to commit me now.

GLOU. Why, this it is, when men are ruled by women

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'T is not the king that sends you to the Tower;
My lady Grey his wife, Clarence, 't is she
That tempers him to this extremity.
Was it not she and that good man of worship,
Anthony Woodville, her brother there,
That made him send Lord Hastings to the Tower,
From whence this present day he is delivered?
We are not safe, Clarence; we are not safe.

CLAR. By heaven, I think there's no man is secure But the queen's kindred, and night-walking heralds That trudge betwixt the king and Mistress Shore. Heard ye not what an humble suppliant

Lord Hastings was to her for his delivery? GLOU. Humbly complaining to her deity

Got my lord chamberlain his liberty.
I'll tell you what; I think it is our way,
If we will keep in favour with the king,

To be her men and wear her livery:
The jealous o'erworn widow and herself,
Since that our brother dubbed them gentlewomen,

Are mighty gossips in this monarchy.

Brak. I beseech your graces both to pardon me;
His majesty hath straitly given in charge

That no man shall have private conference,

Of what degree soever, with his brother.

GLOU. Even so; an't please your worship, Brakenbury,
You may partake of any thing we say:

We speak no treason, man: we say the king
Is wise and virtuous, and his noble queen
Well struck in years, fair, and not jealous:

We say that Shore's wife hath a pretty foot,
A cherry lip, a bonny eye, a passing pleasing tongue;
And the queen's kindred are made gentlefolks:
How say you, sir? can you deny all this?

BRAK. With this, my lord, myself have naught to do. GLOU. Naught to do with Mistress Shore! I tell thee, fellow,

He that doth naught with her, excepting one, Were best he do it secretly, alone.

BRAK. What one, my lord?

GLOU. Her husband, knave: wouldst thou betray me?

FRAK. I beseech your grace to pardon me, and withal

Figure ar your conference with the noble duke.

CLAR. We know thy charge, Brakenbury, and will obey GLOU. We are the queen's abjects, and must obey. Brother, farewell: I will unto the king; And whatsoever you will employ me in, Were it to call King Edward's widow sister, I will perform it, to enfranchise you. Meantime this deep disgrace in brotherhood

Touches me deeper than you can imagine. CLAR. I know it pleaseth neither of us well. GLOU. Well, your imprisonment shall not be long;

I will deliver you, or else lie for you:

Meantime, have patience.

CLAR. I must perforce. Farewell. [Exeunt CLARENCE, BRAKENBURY, and Guard GLOU. Go, tread the path that thou shalt ne'er return Simple, plain Clarence! I do love thee so, That I will shortly send thy soul to heaven, If heaven will take the present at our hands. But who comes here? the new-delivered Hastings?

#### Enter HASTINGS.

HAST. Good time of day unto my gracious lord! GLOU. As much unto my good lord chamberlain! Well are you welcome to the open air.

How hath your lordship brooked imprisonment? HAST. With patience, noble lord, as prisoners must: But I shall live, my lord, to give them thanks

That were the cause of my imprisonment.

GLOU. No doubt, no doubt; and so shall Clarence to For they that were your enemies are his, And have prevailed as much on him as you.

HAST. More pity that the eagle should be mewed,

While kites and buzzards prey at liberty.

GLOU. What news abroad?

HAST. No news so bad abroad as this at home; The king is sickly, weak, and melancholy,

And his physicians fear him mightily.

GLOU. Now, by Saint Paul, this news is bad indeed. Oh, he hath kept an evil diet long, And overmuch consumed his royal person: 'T is very grievous to be thought upon.

What, is he in his bed?

HAST. He is.

 $B_{\cdot}$ *Irh*er GLOU. Gayou before, and I will follow you.

Exit HASTINGS. He cannot live I hope; and must not die Till George be nicked with post-horse up to heaven. I'll in, to urge his hatred more to Clarence, With lies well steeled with weighty arguments; And, if I fail not in my deep intent, Clarence hath not another day to live: 150 Which done, God take King Edward to his mercy, And leave the world for me to bustle in! For then I'll marry Warwick's youngest daughter. What though I killed her husband and her father? The readiest way to make the wench amends Is to become her husband and her father: The which will I; not all so much for love, As for another secret close intent, By marrying her which I must reach unto. But yet I run before my horse to market: 160 Clarence still breathes; Edward still lives and reigns: When they are gone, then must I count my gains.

[Exit.

#### SCENE II. The same. Another street.

Enter the corpse of KING HENRY the Sixth, guarded by Gentlemen with halberds; LADY ANNE as mourner.

ANNE. Set down, set down your honourable load, If honour may be shrouded in a hearse, Whilst I awhile obsequiously lament The untimely fall of virtuous Lancaster. Poor key-cold figure of a holy king! Pale ashes of the house of Lancaster! Thou bloodless remnant of that royal blood! Be it lawful that I invocate thy ghost, To hear the lamentations of poor Anne, Wife to thy Edward, to thy slaughtered son, Stabbed by the selfsame hand that made these wounds! Lo, in these windows that let forth thy life, I pour the helpless balm of my poor eyes. Cursed be the hand that made these fatal holes! Cursed be the heart that had the heart to do it! bre direful hap betide that hated wretch, Orsèd the blood that let this blood from hence!

That makes us wretched by the death of thee, Than I can wish to adders, spiders, toads, Or any creeping venomed thing that lives! If ever he have child, abortive be it, Prodigious, and untimely brought to light, Whose ugly and unnatural aspect May fright the hopeful mother at the view; And that be heir to his unhappiness! If ever he have wife, let her be made As miserable by the death of him, As I am made by my poor lord and thee! Come, now towards Chertsey with your holy load, Taken from Paul's to be interred there; And still, as you are weary of the weight, Rest you, whiles I lament King Henry's corse.

#### Enter GLOUCESTER.

GLOU. Stay, you that bear the corse, and set it down.

ANNE. What black magician conjures up this fiend
To stop devoted charitable deeds?

GLou. Villains, set down the corse; or, by Saint Paul

I'll make a corse of him that disobeys.

GENT. My lord, stand back and let the coffin pass.
GLOU. Unmannered dog! stand thou when I command
Advance thy halberd higher than my breast,

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Or, by Saint Paul, I'll strike thee to my foot, And spurn upon thee, beggar, for thy boldness.

ANNE. What, do you tremble? are you all afraid? Alas, I blame you not; for you are mortal, And mortal eyes cannot endure the devil. Avaunt, thou dreadful minister of hell! Thou hadst but power over his mortal body, His soul thou canst not have; therefore, be gone.

GLOU. Sweet saint, for charity, be not so curst. ANNE. Foul devil, for God's sake hence, and troub

us not;
For thou hast made the happy earth thy hell,
Filled it with cursing cries and deep exclaims.
If thou delight to view thy heinous deeds,
Behold this pattern of thy butcheries.
O gentlemen, see, see! dead Henry's wounds
Open their congealed mouths and bleed afresh!
Blush, blush, thou lump of foul deformity;

For 't is thy presence that exhales this blood From cold and empty veins, where no blood dwells; Thy deed, inhuman and unnatural, 60 Provokes this deluge most unnatural. O God, which this blood mad'st, revenge his death! O earth, which this blood drink'st, revenge his death! Either heaven with lightning strike the murderer dead, Or earth, gape open wide and eat him quick, As thou dost swallow up this good king's blood, Which his hell-governed arm hath butchered! GLOU. Lady, you know no rules of charity, Which renders good for bad, blessings for curses. Anne. Villain, thou knowst no law of God nor man: 70 No beast so fierce but knows some touch of pity. GLOU. But I know none, and therefore am no beast. ANNE. Oh, wonderful, when devils tell the truth! GLOU. More wonderful, when angels are so angry. Vouchsafe, divine perfection of a woman, Of these supposed evils, to give me leave, By circumstance, but to acquit myself. ANNE. Vouchsafe, defused infection of a man, For these known evils, but to give me leave,

By circumstance, to curse thy cursed self. GLOU. Fairer than tongue can name thee, let me have

Some patient leisure to excuse myself.

ANNE. Fouler than heart can think thee, thou canst make No excuse current, but to hang thyself. GLOU. By such despair, I should accuse myself.

ANNE. And, by despairing, shouldst thou stand excused,

For doing worthy vengeance on thyself, Which didst unworthy slaughter upon others.

GLOU. Say that I slew them not?

Why, then they are not dead: Anne. But dead they are, and, devilish slave, by thee. GLOU. I did not kill your husband.

Anne.

Why, then he is alive GLOU. Nay, he is dead; and slain by Edward's hand. ANNE. In thy foul throat thou liest: Queen Margaret saw

Thy murderous falchion smoking in his blood; The which thou once didst bend against her breast, But that thy brothers beat aside the point.

GLOU. I was provokèd by her slanderous tongue,

Which laid their guilt upon my guiltless shoulders.

ANNE. Thou wast provokèd by thy bloody mind, Which never dreamt on aught but butcheries: Didst thou not kill this king?

GLO. I grant ye.

ANNE. Dost grant me, hedgehog? then, God grant me too Thou mayst be damned for that wicked deed!

Oh, he was gentle, mild, and virtuous!

GLOU. The fitter for the King of heaven, that hath him. ANNE. He is in heaven, where thou shalt never come, GLOU. Let him thank me, that holp to send him thither ! For he was fitter for that place than earth.

ANNE. And thou unfit for any place but hell.

GLOU. Yes, one place else, if you will hear mename it. 110 ANNE. Some dungeon.

Your bed-chamber. GLOU.

ANNE. Ill rest betide the chamber where thou liest! GLOU. So will it, madam, till I lie with you.

ANNE. I hope so.

I know so. But, gentle Lady Anne, GLOU. To leave this keen encounter of our wits, And fall somewhat into a slower method, Is not the causer of the timeless deaths Of these Plantagenets, Henry and Edward, As blameful as the executioner?

ANNE. Thou art the cause, and most accursed effect. 12d GLOU. Your beauty was the cause of that effect;

Your beauty, which did haunt me in my sleep To undertake the death of all the world,

So I might live one hour in your sweet bosom. ANNE. If I thought that, I tell thee, homicide,

These nails should rend that beauty from my cheeks. GLOU. These eyes could never endure sweet beauty's

You should not blemish it, if I stood by: As all the world is cheered by the sun,

So I by that; it is my day, my life. ANNE. Black night o'ershade thy day, and death thy life! GLOU. Curse not thyself, fair creature; thou art both.

ANNE. I would I were, to be revenged on thee.

GLOU. It is a quarrel most unnatural, To be revenged on him that loveth you.

ANNE. It is a quarrel just and reasonable, To be revenged on him that slew my husband.

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GLOU. He that bereft thee, lady, of thy husband,

Did it to help thee to a better husband.

ANNE. His better doth not breathe upon the earth. 140 GLOU. He lives that loves thee better than he could. ANNE. Name him.

Plantagenet. GLOU.

ANNE. Why, that was he. GLOU. The selfsame name, but one of better nature. ANNE. Where is he?

Here.

She spitteth at him. Why dost thou spit at me?

ANNE. Would it were mortal poison, for thy sake! GLOU. Never came poison from so sweet a place.

ANNE. Never hung poison on a fouler toad. Out of my sight! thou dost infect mine eyes.

GLOU. Thine eyes, sweet lady, have infected mine.

ANNE. Would they were basilisks, to strike thee dead! GLOU. I would they were, that I might die at once; 151

For now they kill me with a living death.

Those eyes of thine from mine have drawn salt tears, Shamed their aspect with store of childish drops: These eyes, which never shed remorseful tear, No, when my father York and Edward wept,

To hear the piteous moan that Rutland made When black-faced Clifford shook his sword at him:

Nor when thy warlike father, like a child, Told the sad story of my father's death, And twenty times made pause to sob and weep,

That all the standers-by had wet their cheeks, Like trees bedashed with rain: in that sad time My manly eyes did scorn an humble tear;

And what these sorrows could not thence exhale, Thy beauty hath, and made them blind with weeping. I never sued to friend nor enemy;

My tongue could never learn sweet smoothing words; But, now thy beauty is proposed my fee,

My proud heart sues and prompts my tongue to speak. 170 [She looks scornfully at him.

Teach not thy lips such scorn, for they were made For kissing, lady, not for such contempt. If thy revengeful heart cannot forgive, Lo, here I lend thee this sharp-pointed sword ? Which if thou please to hide in this true bosom,

And let the soul forth that adoreth thee. I lay it naked to the deadly stroke,

And humbly beg the death upon my knee.

He lays his breast open: she offers at it with his sword?

Nay, do not pause; for I did kill King Henry, But 't was thy beauty that provoked me. Nay, now dispatch; 't was I that stabbed young Edward, She again offers,

But 't was thy heavenly face that set me on.

Here she lets fall the swords

Take up the sword again, or take up me.

ANNE. Arise, dissembler: though I wish thy death, I will not be the executioner.

GLOU. Then bid me kill myself, and I will do it.

ANNE. I have already.

Tush, that was in thy rage: Speak it again, and, even with the word,

That hand, which, for thy love, did kill thy love, Shall, for thy love, kill a far truer love;

To both their deaths thou shalt be accessary.

ANNE. I would I knew thy heart.

GLOU. 'T is figured in my tongue. ANNE. I fear me both are false.

GLOU. Then never man was true.

ANNE. Well, well, put up your sword.

GLOU. Say, then, my peace is made.

ANNE. That shall you know hereafter.

GLOU. But shall I live in hope?

ANNE. All men, I hope, live so.

GLOU. Vouchsafe to wear this ring.

ANNE. To take is not to give.

GLOU. Look, how this ring encompasseth thy finger,

Even so thy breast encloseth my poor heart;

Wear both of them, for both of them are thine.

And if thy poor devoted suppliant may But beg one favour at thy gracious hand,

Thou dost confirm his happiness for ever.

ANNE. What is it?

GLOU. That it would please thee leave these sad designs To him that hath more cause to be a mourner,

And presently repair to Crosby Place; Where, after I have solemnly interred

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At Chertsey monastery this noble king, And wet his grave with my repentant tears, I will with all expedient duty see you: For divers unknown reasons, I beseech you, Grant me this boon.

ANNE. With all my heart; and much it joys me too,
To see you are become so penitent.

Tressel and Berkeley, go along with me.

GLOU. Bid me farewell.

ANNE. 'T is more than you deserve;

But since you teach me how to flatter you,

Imagine I have said farewell already.

[Exeunt LADY ANNE, TRESSEL, and BERKELEY.

GLOU. Sirs, take up the corse.

GENT. Towards Chertsey, noble lord? GLOU. No, to White-Friars; there attend my coming.

[Exeunt all but GLOUCESTER.

Was ever woman in this humour wooed?
Was ever woman in this humour won?
I'll have her; but I will not keep her long.
What! I, that killed her husband and his father,
To take her in her heart's extremest hate,
With curses in her mouth, tears in her eyes,
The bleeding witness of her hatred by;
Having God, her conscience, and these bars against me,
And I no thing to back my suit at all,
But the plain devil and dissembling looks,
And yet to win her, all the world to nothing!
Ha!
Hath she forgot already that brave prince,

Edward, her lord, whom I, some three months since, 240

Stabbed in my angry mood at Tewksbury?

A sweeter and a lovelier gentleman, Framed in the prodigality of nature,

Young, valiant, wise, and, no doubt, right royal,

The spacious world cannot again afford: And will she yet debase her eyes on me,

That cropped the golden prime of this sweet prince,

And made her widow to a woful bed?

On me, whose all not equals Edward's moiety?

On me, that halt and am unshapen thus?

My dukedom to a beggarly denier,

I do mistake my person all this while:

Upon my life, she finds, although I cannot, Myself to be a marvellous proper man. I'll be at charges for a looking-glass, And entertain some score or two of tailors, To study fashions to adorn my body: Since I am crept in favour with myself, I will maintain it with some little cost. But first I'll turn yon fellow in his grave; And then return lamenting to my love. Shine out, fair sun, till I have bought a glass, That I may see my shadow as I pass.

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Exit.

#### SCENE III. The Palace.

Enter QUEEN ELIZABETH, LORD RIVERS, and LORD GREY.

RIV. Have patience, madam: there's no doubt his majesty

Will soon recover his accustomed health.

GREY. In that you brook it ill, it makes him worse: Therefore, for God's sake, entertain good comfort, And cheer his grace with quick and merry words.

Q. ELIZ. If he were dead, what would betide of me?

RIV. No other harm but loss of such a lord.

Q. ELIZ. The loss of such a lord includes all harm. GREY. The heavens have blessed you with a goodly son, To be your comforter when he is gone.

Q. ELIZ. Oh, he is young, and his minority Is put unto the trust of Richard Gloucester, A man that loves not me, nor none of you. RIV. Is it concluded he shall be protector?

Q. ELIZ. It is determined, not concluded yet:

But so it must be, if the king miscarry.

#### Enter BUCKINGHAM and DERBY.

GREY. Here come the lords of Buckingham and Derby.
BUCK. Good time of day unto your royal grace!
DER. God make your majesty joyful as you have been!
Q. ELIZ. The Countess Richmond, good my lord of Derby,

To your good prayers will scarcely say amen. Yet, Derby, notwithstanding she's your wife,

And loves not me, be you, good lord, assured, I hate not you for her proud arrogance.

DER. I do beseech you, either not believe The envious slanders of her false accusers; Or, if she be accused in true report,

Bear with her weakness, which, I think, proceeds From wayward sickness, and no grounded malice.

RIV. Saw you the king to-day, my lord of Derby? DER. But now the Duke of Buckingham and I

Are come from visiting his majesty.

Q. ELIZ. What likelihood of his amendment, lords? BUCK. Madam, good hope; his grace speaks cheerfully. Q. ELIZ. God grant him health! Did you confer with him?

BUCK. Madam, we did: he desires to make atonement Betwixt the Duke of Gloucester and your brothers, And betwixt them and my lord chamberlain;

And sent to warn them to his royal presence. Q. ELIZ. Would all were well! but that will never be: I fear our happiness is at the highest.

# Enter GLOUCESTER, HASTINGS, and DORSET.

GLOU. They do me wrong, and I will not endure it: Who are they that complain unto the king, That I, forsooth, am stern and love them not? By holy Paul, they love his grace but lightly That fill his ears with such dissentious rumours. Because I cannot flatter and speak fair, Smile in men's faces, smooth, deceive, and cog, Duck with French nods and apish courtesy, I must be held a rancorous enemy. Cannot a plain man live and think no harm, But thus his simple truth must be abused By silken, sly, insinuating Jacks?

RIV. To whom in all this presence speaks your grace? GLOU. To thee, that hast nor honesty nor grace. When have I injured thee? when done thee wrong? Or thee? or thee? or any of your faction? A plague upon you all! His royal person,-Whom God preserve better than you would wish !-Cannot be quiet scarce a breathing-while, But you must trouble him with lewd complaints.

Q. ELIZ. Brother of Gloucester, you mistake the matter.

The king, of his own royal disposition, And not provoked by any suitor else; Aiming, belike, at your interior hatred, Which in your outward actions shows itself Against my kindred, brothers, and myself, Makes him to send; that thereby he may gather The ground of your ill-will, and to remove it.

GLOU. I cannot tell: the world is grown so bad, That wrens make prey where eagles dare not perch; Since every Jack became a gentleman,

There's many a gentle person made a Jack.

O. ELIZ. Come, come, we know your meaning, brother Gloucester:

You envy my advancement and my friends': God grant we never may have need of you!

GLOU. Meantime, God grants that we have need of you Our brother is imprisoned by your means,

Myself disgraced, and the nobility

Held in contempt; whilst many fair promotions Are daily given to ennoble those

That scarce, some two days since, were worth a noble. Q. ELIZ. By Him that raised me to this careful heigh From that contented hap which I enjoyed,

I never did incense his majesty

Against the Duke of Clarence, but have been An earnest advocate to plead for him.

My lord, you do me shameful injury. Falsely to draw me in these vile suspects.

GLOU. You may deny that you were not the cause Of my Lord Hastings' late imprisonment.

RIV. She may, my lord, for-

GLOU. She may, Lord Rivers! why, who knows not so? She may do more, sir, than denying that:

She may help you to many fair preferments;

And then deny her aiding hand therein, And lay those honours on your high deserts.

What may she not? She may, yea, marry, may she,-..

RIV. What, marry, may she?

GLOU. What, marry, may she! marry with a king, 100 A bachelor, a handsome stripling too: I wis your grandam had a worser match.

O. ÉLIZ. My Lord of Gloucester, I have too long borne Your blunt upbraidings and your bitter scoffs:

By heaven I will acquaint his majesty
With those gross taunts I often have endured.
I had rather be a country servant-maid
Than a great queen, with this condition,
To be thus taunted, scorned, and baited at:

# Enter QUEEN MARGARET, behind.

Small joy have I in being England's queen.

Q. MAR. And lessened be that small, God, I beseech thee!

Thy honour, state, and seat is due to me.

GLOU. What! threat you me with telling of the king?
Tell him, and spare not: look, what I have said
I will avouch in presence of the king:

I dare adventure to be sent to the Tower.
'Tis time to speak; my pains are quite forgot.

Q. MAR. Out, devil! I remember them too well:

Thou slew'st my husband Henry in the Tower,

And Edward, my poor son, at Tewksbury. 120
GLOU. Ere you were queen, yea, or your husband king,

I was a pack-horse in his great affairs; A weeder-out of his proud adversaries, A liberal rewarder of his friends:

To royalise his blood I spilt mine own.

Q. MAR. Yea, and much better blood than his or thine. GLOU. In all which time you and your husband Grey

Were factions for the house of Lancaster;

And, Rivers, so were you. Was not your husband In Margaret's battle at Saint Alban's slain? Let me put in your minds, if you forget,

What you have been ere now, and what you are;

Withal, what I have been, and what I am.
Q. MAR. A murderous villain, and so still thou art.

GLOU. Poor Clarence did forsake his father Warwick; Yea, and forswore himself—which Jesu pardon!—

Q. MAR. Which God revenge!

GLOU. To fight on Edward's party for the crown; And for his meed, poor lord, he is mewed up. I would to God my heart were flint, like Edward's; 140 Or Edward's soft and pitiful, like mine: I am too childish-foolish for this world.

Q. MAR. Hie thee to hell for shame, and leave the world, Thou cacodemon! there thy kingdom is.

RIV. My lord of Gloucester, in those busy days

Which here you urge to prove us enemies, We followed then our lord, our lawful king: So should we you, if you should be our king.

GLOU. If I should be! I had rather be a pedlar:

Far be it from my heart, the thought of it!

Q. ELIZ. As little joy, my lord, as you suppose You should enjoy, were you this country's king, As little joy may you suppose in me, That I enjoy, being the queen thereof.

O. MAR. A little joy enjoys the queen thereof;

For I am she, and altogether joyless. I can no longer hold me patient.

Advancin Hear me, you wrangling pirates, that fall out In sharing that which you have pilled from me! Which of you trembles not that looks on me? If not that, I being queen, you bow like subjects, Yet that, by you deposed, you quake like rebels? O gentle villain, do not turn away!

GLOU. Foul wrinkled witch, what mak'st thou in my sigh

O. MAR. But repetition of what thou hast marred; That will I make before I let thee go.

GLOU. Wert thou not banished on pain of death? Q. MAR. I was; but I do find more pain in banishme

Than death can yield me here by my abode. A husband and a son thou ow'st to me; And thou a kingdom; all of you allegiance: The sorrow that I have, by right is yours, And all the pleasures you usurp are mine.

GLOU. The curse my noble father laid on thee, When thou didst crown his warlike brows with paper, And with thy scorns drew'st rivers from his eyes, And then, to dry them, gav'st the duke a clout Steeped in the faultless blood of pretty Rutland-His curses, then from bitterness of soul Denounced against thee, are all fall'n upon thee;

And God, not we, hath plagued thy bloody deed.

Q. ELIZ. So just is God, to right the innocent. HAST. Oh, 't was the foulest deed to slay that babe, And the most merciless, that e'er was heard of!

RIV. Tyrants themselves wept when it was reported. DOR. No man but prophesied revenge for it. BUCK. Northumberland, then present, wept to see it

O. MAR. What, were you snarling all before I came,

Ready to catch each other by the throat, And turn you all your hatred now on me? Did York's dread curse prevail so much with heaven That Henry's death, my lovely Edward's death, Their kingdom's loss, my woful banishment, Could all but answer for that peevish brat? Can curses pierce the clouds and enter heaven? Why, then, give way, dull clouds, to my quick curses! If not by war, by surfeit die your king, As ours by murder, to make him a king; Edward, thy son, which now is Prince of Wales, For Edward my son, which was Prince of Wales, 200 Die in his youth by like untimely violence! Thyself a queen, for me that was a queen, Outlive thy glory, like my wretched self! Long mayst thou live to wail thy children's loss; And see another, as I see thee now, Decked in thy rights, as thou art stalled in mine! Long die thy happy days before thy death; And, after many lengthened hours of grief, Die neither mother, wife, nor England's queen! Rivers and Dorset, you were standers by, 210 And so wast thou, Lord Hastings, when my son Was stabbed with bloody daggers: God, I pray him, That none of you may live your natural age, But by some unlooked accident cut off! GLOU. Have done thy charm, thou hateful withered hag! Q. MAR. And leave out thee? stay, dog, for thou shalt hear me. If heaven have any grievous plague in store Exceeding those that I can wish upon thee, Oh, let them keep it till thy sins be ripe, And then hurl down their indignation 220

Exceeding those that I can wish upon thee, Oh, let them keep it till thy sins be ripe, And then hurl down their indignation On thee, the troubler of the poor world's peace! The worm of conscience still begnaw thy soul! Thy friends suspect for traitors while thou liv'st, And take deep traitors for thy dearest friends! No sleep close up that deadly eye of thine, Unless it be whilst some tormenting dream Affrights thee with a hell of ugly devils! Thou elvish-marked, abortive, rooting hog! Thou that wast sealed in thy nativity The slave of nature and the son of hell!

Thou slander of thy mother's heavy womb! Thou loathed issue of thy father's loins! Thou rag of honour! thou detested—

GLOU. Margaret.

O. MAR. Richard!

GLOU. Ha!

Q. MAR. I call thee not. GLOU. I cry thee mercy then, for I had thought That thou hadst called me all these bitter names.

Q. MAR. Why, so I did; but looked for no reply.

Oh, let me make the period to my curse!

GLOU. 'T is done by me, and ends in 'Margaret.'

O. ELIZ. Thus have you breathed your curse against yourself.

Q. MAR. Poor painted queen, vain flourish of my fortuns! Why strew'st thou sugar on that bottled spider, Whose deadly web ensnareth thee about? Fool, fool! thou whet'st a knife to kill thyself. The time will come when thou shalt wish for me To help thee curse that poisonous bunch-backed toad.

HAST. False-boding woman, end thy frantic curse,

Lest to thy harm thou move our patience.

Q. MAR. Foul shame upon you! you have all moved mim.
RIV. Were you well served, you would be taught your duy.

Q. MAR. To serve me well, you all should do me dul. Teach me to be your queen, and you my subjects:
Oh, serve me well, and teach yourselves that duty!

DOR. Dispute not with her; she is lunatic.

Q. MAR. Peace, master marquess, you are malapert; Your fire-new stamp of honour is scarce current.
Oh, that your young nobility could judge What 't were to lose it, and be miserable! They that stand high have many blasts to shake them; And if they fall, they dash themselves to pieces.

GLOU. Good counsel, marry: learn it, learn it, marquess.

DOR. It toucheth you, my lord, as much as me.

GLOU. Yea, and much more: but I was born so high, Our aery buildeth in the cedar's top,

And dallies with the wind and scorns the sun.

Q. MAR. And turns the sun to shade; alas! alas! Witness my son, now in the shade of death; Whose bright out-shining beams thy cloudy wrath Hath in eternal darkness folded up.

Your aery buildeth in our aery's nest.
O God, that seest it, do not suffer it;
As it was won with blood, lost be it so!
BUCK. Have done! for shame, if not for charity.
Q. MAR. Urge neither charity nor shame to me:
Uncharitably with me have you dealt,
And shamefully by you my hopes are butchered.
My charity is outrage, life my shame:
And in that shame still live my sorrow's rage!

BUCK. Have done, have done.

Q. MAR. O princely Buckingham, I'll kiss thy hand, In sign of league and amity with thee:

Now fair befal thee and thy noble house!

Thy garments are not spotted with our blood,

Nor thou within the compass of my curse.

BUCK. Nor no one here; for curses never pass The lips of those that breathe them in the air.

Q. MAR. I'll not believe but they ascend the sky, And there awake God's gentle-sleeping peace.

O Buckingham, take heed of yonder dog!

Look, when he fawns, he bites; and when he bites,

His venom tooth will rankle to the death:

Have not to do with him, beware of him;

Sin, death, and hell have set their marks on him, And all their ministers attend on him.

GLOU. What doth she say, my lord of Buckingham?

BUCK. Nothing that I respect, my gracious lord.

Q. MAR. What, dost thou scorn me for my gentle counsel?

And soothe the devil that I warn thee from? Oh, but remember this another day, When he shall split thy very heart with sorrow,

And say poor Margaret was a prophetess! Live each of you the subjects to his hate,

And he to yours, and all of you to God's! [Exi. HAST. My hair doth stand on end to hear her curses. RIV. And so doth mine: I muse why she's at liberty.

GLOU. I cannot blame her: by God's holy mother, She hath had too much wrong; and I repent

My part thereof that I have done to her.

Q. ELIZ. I never did her any, to my knowledge. GLOU. But you have all the vantage of her wrong. 310 I was too hot to do somebody good, That is too cold in thinking of it now.

Marry, as for Clarence, he is well repaid; He is franked up to fatting for his pains: God pardon them that are the cause of it!

RIV. A virtuous and a Christian-like conclusion. To pray for them that have done scathe to us. GLOU. So do I ever: [Aside] being well advised. For had I cursed now. I had cursed myself.

### Enter CATESBY.

CATES. Madam, his majesty doth call for you; 320 And for your grace; and you, my noble lords. Q. ELIZ. Catesby, we come. Lords, will you go with us? RIV. Madam, we will attend your grace.

Exeunt all but GLOUCESTER. GLOU. I do the wrong, and first begin to brawl. The secret mischiefs that I set abroach I lay unto the grievous charge of others. Clarence, whom I, indeed, have laid in darkness, I do beweep to many simple gulls; Namely, to Hastings, Derby, Buckingham; And say it is the queen and her allies That stir the king against the duke my brother. Now they believe it; and withal whet me To be revenged on Rivers, Vaughan, Grey: But then I sigh; and, with a piece of scripture, Tell them that God bids us do good for evil: And thus I clothe my naked villany With odd old ends stol'n out of holy writ; And seem a saint, when most I play the devil.

## Enter two Murderers.

But, soft! here come my executioners. How now, my hardy, stout resolved mates! Are you now going to dispatch this deed?

FIRST MURD. We are, my lord; and come to have the

warrant.

That we may be admitted where he is. GLOU. Well thought upon; I have it here about me. Gives the warrant.

When you have done, repair to Crosby Place. But, sirs, be sudden in the execution, Withal obdurate, do not hear him plead; For Clarence is well-spoken, and perhaps

May move your hearts to pity, if you mark him. FIRST MURD. Tush!

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Fear not, my lord, we will not stand to prate; Talkers are no good doers: be assured We come to use our hands and not our tongues.

GLOU. Your eyes drop millstones, when fools' eyes drop

I like you, lads; about your business straight; Go, go, dispatch.
FIRST MURD. We will, my noble lord.

Exeunt.

# SCENE IV. London. The Tower.

# Enter CLARENCE and BRAKENBURY.

BRAK. Why looks your grace so heavily to-day? CLAR. Oh, I have passed a miserable night, So full of ugly sights, of ghastly dreams, That, as I am a Christian faithful man, I would not spend another such a night. Though 't were to buy a world of happy days, So full of dismal terror was the time!

BRAK. What was your dream? I long to hear you tell it. CLAR. Methoughts that I had broken from the Tower, And was embarked to cross to Burgundy: And, in my company, my brother Gloucester: Who from my cabin tempted me to walk Upon the hatches: thence we looked toward England, And cited up a thousand fearful times, During the wars of York and Lancaster That had befall'n us. As we paced along Upon the giddy footing of the hatches, Methought that Gloucester stumbled; and, in falling, Struck me, that thought to stay him, overboard, Into the tumbling billows of the main. 20 Lord, Lord! methought, what pain it was to drown! What dreadful noise of waters in mine ears! What ugly sights of death within mine eyes! Methought I saw a thousand fearful wrecks; Ten thousand men that fishes gnawed upon; Wedges of gold, great anchors, heaps of pearl, Inestimable stones, unvalued jewels, All scattered in the bottom of the sea:

Some lay in dead men's skulls; and, in those holes Where eyes did once inhabit, there were crept, As 't were in scorn of eyes, reflecting gems, Which wooed the slimy bottom of the deep, And mocked the dead bones that lay scattered by.

BRAK. Had you such leisure in the time of death

To gaze upon the secrets of the deep?

CLAR. Methought I had; and often did I strive To yield the ghost: but still the envious flood Kept in my soul, and would not let it forth To seek the empty, vast, and wandering air; But smothered it within my panting bulk, Which almost burst to belch it in the sea.

BRAK. Awaked you not with this sore agony? CLAR. Oh, no, my dream was lengthened after life; Oh, then began the tempest to my soul, Who passed, methought, the melancholy flood, With that grim ferryman which poets write of. Unto the kingdom of perpetual night. The first that there did greet my stranger soul, Was my great father-in-law, renowned Warwick; Who cried aloud, 'What scourge for perjury Can this dark monarchy afford false Clarence?' And so he vanished; then came wandering by A shadow like an angel, with bright hair Dabbled in blood; and he shrieked out aloud, 'Clarence is come; false, fleeting, perjured Clarence, That stabbed me in the field by Tewksbury; Seize on him, Furies, take him to your torments!' With that, methought, a legion of foul fiends Environed me about, and howled in mine ears Such hideous cries, that with the very noise I trembling waked, and for a season after Could not believe but that I was in hell, Such terrible impression made the dream.

Such terrible impression made the dream.

Brak. No marvel, my lord, though it affrighted you:
I promise you, I am afraid to hear you tell it.

CLAR. O Brakenbury, I have done those things, Which now bear evidence against my soul, For Edward's sake; and see how he requites me! O God! if my deep prayers cannot appease thee, But thou wilt be avenged on my misdeeds, Yet execute thy wrath in me alone,

Oh, spare my guiltless wife and my poor children! I pray thee, gentle keeper, stay by me; My soul is heavy, and I fain would sleep.

BRAK. I will, my lord: God give your grace good rest! [CLARENCE sleeps.

Sorrow breaks seasons and reposing hours,
Makes the night morning, and the noontide night.
Finces have but their titles for their glories,

An outward honour for an inward toil :

They often feel a world of restless cares: So that, betwixt their titles and low names, There's nothing differs but the outward fame.

## Enter the two Murderers.

FIRST MURD. Ho! who's here?

BRAK. (In God's name what are you, and how came you hither?

FIRST MURD. I would speak with Clarence, and I came hither on my legs.

BRAK. Yea, are you so brief?

SEC. MURD. O sir, it is better to be brief than tedious. Show him our commission; talk no more.

[BRAKENBURY reads it.

BRAK. I am, in this, commanded to deliver The noble Duke of Clarence to your hands: I will not reason what is meant hereby, Because I will be guiltless of the meaning. Here are the keys, there sits the duke asleep. I'll to the king; and signify to him That thus I have resigned my charge to you.

FIRST MURD. Do so, it is a point of wisdom: fare you well.

[Exit Brakenbury.

SEC. MURD. What, shall we stab him as he sleeps? 100 FIRST MURD. No; then he will say 'twas done cowardly, when he wakes.

SEC. MURD. When he wakes! why, feet, he shall never wake till the judgment-day.

FIRST MURD. Why, then he will say we stabbed him sleeping.

SEC. MURD. The urging of that word 'judgment' hath bred a kind of remorse in me.

FIRST MURD. What, art thou afraid?

SEC. MURD. Not to kill him, having a warrant for it; but to be damned for killing him, from which no warrant can defend us.

FIRST MURD. I thought thou hadst been resolute.

SEC. MURD. So I am, to let him live.

FIRST MURD. Back to the Duke of Gloucester, tell him so.

SEC. MURD. I pray thee, stay a while: I hope my holy humour will change; 't was wont to hold me but while one would tell twenty.

FIRST MURD. How dost thou feel thyself now?

SEC. MURD. 'Faith, some certain dregs of conscience are yet within me. 121

FIRST MURD. Remember our reward, when the deed is

done.

SEC. MURD. 'Zounds, he dies: I had forgot the reward. FIRST MURD. Where is thy conscience now?

SEC. MURD. In the Duke of Gloucester's purse.

FIRST MURD. So when he opens his purse to give us our reward, thy conscience flies out.

SEC. MURD. Let it go; there's few or none will enter-

tain it.

FIRST MURD. How if it come to thee again?

SEC. MURD. I'll not meddle with it: It is a dangerous thing: it makes a man a coward: a man cannot steal, but it accuseth him; he cannot swear, but it checks him; he cannot lie with his neighbour's wife, but it detects him: It is a blushing shametast spirit that mutinies in a man's bosom; it fills one full of obstacles: it made me once restore a purse of gold that I found; it beggars any man that keeps it: it is turned out of all towns and cities for a dangerous thing; and every man that means to live well endeavours to trust to himself and to live without it. 140

FIRST MURD. 'Zounds, it is even now at my elbow,

persuading me not to kill the duke: \*

SEC. MURD. Take the devil in thy mind, and believe him not: he would insinuate with thee but to make thee sigh.

FIRST MURD. Tut, I am strong-framed, he cannot

prevail with me, I warrant thee.

SEC. MURD. Spoke like a tall fellow that respects his reputation. Come, shall we to this gear?

FIRST MURD. Take him over the costard with the hilts

of thy sword, and then we will chop him in the malmseybutt in the next room.

SEC. MURD. Oh, excellent device! make a sop of him. FIRST MURD. Hark! he stirs: shall I strike?

SEC. MURD. No, first let's reason with him.

CLAR. Where art thou, keeper? give me a cup of wine. SEC. MURD. You shall have wine enough, my lord, anon.

CLAR. In God's name, what art thou?

SEC. MURD. A man, as you are.

CLAR. But not, as I am, royal.

SEC. MURD. Nor you, as we are, loyal.

160 CLAR. Thy voice is thunder, but thy looks are humble. SEC. MURD. My voice is now the king's, my looks mine own.

CLAR. How darkly and how deadly dost thou speak! Your eyes do menace me: why look you pale? Who sent you hither? Wherefore do you come?

BOTH. Ťo, to, to— CLAR. To murder me?

Вотн. Ау, ау.

CLAR. You scarcely have the hearts to tell me so, And therefore cannot have the hearts to do it. Wherein, my friends, have I offended you?

FIRST MURD. Offended us you have not, but the king.

CLAR. I shall be reconciled to him again.

SEC. MURD. Never, my lord; therefore prepare to die. CLAR. Are you called forth from out a world of men

To slay the innocent? What is my offence? Where are the evidence that do accuse me? What lawful quest have given their verdict up Unto the frowning judge? or who pronounced The bitter sentence of poor Clarence' death?

Before I be convict by course of law, To threaten me with death is most unlawful.

I charge you, as you hope to have redemption By Christ's dear blood shed for our grievous sins,

That you depart and lay no hands on me:

The deed you undertake is damnable. FIRST MURD. What we will do, we do upon command. SEC. MURD. And he that hath commanded is the king. CLAR. Erroneous vassal! the great King of kings

Hath in the tables of his law commanded That thou shalt do no murder: and wilt thou, then,

Spurn at his edict and fulfil a man's? Take heed; for he holds vengeance in his hands,

To hurl upon their heads that break his law.

SEC. MURD. And that same vengeance doth he hurl on thee,

For false forswearing and for murder too: Thou didst receive the holy sacrament,

To fight in quarrel of the house of Lancaster.

FIRST MURD. And, like a traitor to the name of God, Didst break that vow; and with thy treacherous blade Unrip'dst the bowels of thy sovereign's son. 201 SEC. MURD, Whom thou wert sworn to cherish and defend.

FIRST MURD. How canst thou urge God's dreadful law

to us,

When thou hast broke it in so dear degree?

CLAR. Alas! for whose sake did I that ill deed?

For Edward, for my brother, for his sake:

Why, sirs, He sends ye not to murder me for this; For in this sin he is as deep as I. If God will be revenged for this deed,

Oh, know you yet, he doth it publicly:
Take not the quarrel from his powerful arm;

He needs no indirect nor lawless course To cut off those that have offended him.

FIRST MURD. Who made thee, then, a bloody minister,

When gallant-springing brave Plantagenet, That princely novice, was struck dead by thee?

CLAR. My brother's love, the devil, and my rage.

FIRST MURD. Thy brother's love, our duty, and thy fault,

Provoke us hither now to slaughter thee.

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CLAR. Oh, if you love my brother, hate not me; I am his brother, and I love him well.

If you be hired for meed, go back again,

And I will send you to my brother Gloucester, Who shall reward you better for my life.

Than Edward will for tidings of my death

SEC. MURD. You are deceived, your brother Gloucester hates you.

CLAR. Oh, no, he loves me, and he holds me dear: Go you to him from me.

BOTH. Ay, so we will.

CLAR. Tell him, when that our princely father York

Blessed his three sons with his victorious arm, 231 And charged us from his soul to love each other. He little thought of this divided friendship: Bid Gloucester think of this, and he will weep. FIRST MURD. Ay, millstones; as he lessoned us to weep. CLAR. Oh, do not slander him, for he is kind. FIRST MURD. Right, As snow in harvest. Thou deceivest thyself: T is he that sent us hither now to slaughter thee. CLAR. It cannot be; for when I parted with him, He hugged me in his arms, and swore, with sobs, That he would labour my delivery. SEC. MURD. Why, so he doth, now he delivers thee From this world's thraldom to the joys of heaven. FIRST MURD. Make peace with God, for you must die, my lord, CLAR. Hast thou that holy feeling in thy soul, -To counsel me to make my peace with God, And art thou yet to thy own soul so blind, That thou wilt war with God by murdering me? Ah, sirs, consider, he that set you on 250 To do this deed will hate you for the deed. SEC. MURD. What shall we do? CLAR. Relent, and save your souls. FIRST MURD. Relent! 'tis cowardly and womanish. CLAR. Not to relent is beastly, savage, devilish. Which of you, if you were a prince's son, Being pent from liberty, as I am now, If two such murderers as yourselves came to you, Would not entreat for life? My friend, I spy some pity in thy looks; Oh, if thine eye be not a flatterer, 260 Come thou on my side, and entreat for me, As you would beg, were you in my distress:

SEC. MURD. Look behind you, my lord.

FIRST MURD. Take that, and that: if all this will not do,

[Stabs him.]

I'll drown you in the malmsey-butt within.

A begging prince what beggar pities not?

[Exit, with the body. SEC. MURD. A bloody deed, and desperately dispatched! How fain, like Pilate, would I wash my hands Of this most grievous guilty murder done!

### Re-enter First Murderer.

FIRST MURD. How now! what mean'st thou, that thou help'st me not? 270

By heavens, the duke shall know how slack thou art!

SEC. MURD. I would he knew that I had saved his brother!
Take thou the fee, and tell him what I say:
For I repent me that the duke is slain.

[Exit.

FIRST MURD. So do not I: go, coward, as thou art.

Now must I hide his body in some hole, Until the duke take order for his burial: And when I have my meed, I must away; For this will out, and here I must not stay.

# ACT II.

### SCENE I. London. The Palace.

Flourish. Enter King Edward sick, Queen Eliza-Beth, Dorset, Rivers, Hastings, Buckingham, Grey, and others.

K. EDW. Why, so: now have I done a good day's work: You peers, continue this united league:

I every day expect an embassage

From my Redeemer to redeem me hence; And now in peace my soul shall part to heaven, Since I have set my friends at peace on earth. Rivers and Hastings, take each other's hand;

Dissemble not your hatred, swear your love.

RIV. By heaven, my soul is purged from grudging hate; And with my hand I seal my true heart's love.

HAST. So thrive I, as I truly swear the like!
K. EDW. Take heed you dally not before your king;
Lest he that is the supreme King of kings

Confound your hidden falsehood, and award

Either of you to be the other's end.

HAST. So prosper I, as I swear perfect love!

RIV. And I, as I love Hastings with my heart!

K. EDw. Madam, yourself are not exempt in this, Nor your son Dorset—Buckingham, nor you; You have been factious one against the other. Wife, love Lord Hastings, let him kiss your hand; And what you do, do it unfeignedly.

Q. ELIZ. Here, Hastings; I will never more remember Our former hatred, so thrive I and mine!

K. EDW. Dorset, embrace him; Hastings, love lord

marquess.

DOR. This interchange of love, I here protest,

Upon my part shall be unviolable.

HAST. And so swear I, my lord. [They embrace. K. Edw. Now, princely Buckingham, seal thou this league

With thy embracements to my wife's allies,

And make me happy in your unity.

BUCK. Whenever Buckingham doth turn his hate
On you or yours [to the QUEEN], but with all duteous love
Doth cherish you and yours, God punish me
With hate in those where I expect most love!
When I have most need to employ a friend,
And most assured that he is a friend,

Deep, hollow, treacherous, and full of guile, Be he unto me! this do I beg of God,

When I am cold in zeal to you or yours. [They embrace. K. Edw. A pleasing cordial, princely Buckingham, 41

Is this thy vow unto my sickly heart.

There wanteth now our brother Gloucester here, To make the perfect period of this peace.

BUCK. And, in good time, here comes the noble duke.

# Enter GLOUCESTER.

GLOU. Good morrow to my sovereign king and queen;

And, princely peers, a happy time of day!

K. EDW. Happy, indeed, as we have spent the day.

Brother, we have done deeds of charity;

Made peace of enmity, fair love of hate,
Between these swelling wrong-incensed peers.
GLOU. A blessed labour, my most sovereign liege;
Amongst this princely heap, if any here,
By false intelligence, or wrong surmise,
Hold me a foe;
If I unwittingly, or in my rage,
Have aught committed that is hardly borne

By any in this presence, I desire To reconcile me to his friendly peace: Tis death to me to be at enmity;

I hate it, and desire all good men's love.

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50

First, madam, I entreat true peace of you,
Which I will purchase with my duteous service;
Of you, my noble cousin Buckingham,
If ever any grudge were lodged between us;
Of you, Lord Rivers, and, Lord Grey, of you;
That all without desert have frowned on me;
Dukes, earls, lords, gentlemen; indeed, of all.
I do not know that Englishman alive
With whom my soul is any jot at odds,
More than the infant that is born to-night:
I thank my God for my humility.

Q. ELIZ. A holy day shall this be kept hereafter: I would to God all strifes were well compounded. My sovereign liege, I do beseech your majesty To take our brother Clarence to your grace.

GLOU.-Why, madam, have I offered love for this, To be so flouted in this royal presence? Who knows not that the noble duke is dead?

You do him injury to scorn his corse.

(They all start.

80

RIV. Who knows not he is dead! who knows he is?
Q. ELIZ. All-seeing heaven, what a world is this!
BUCK. Look I so pale, Lord Dorset, as the rest?
DOR. Ay, my good lord; and no one in this presence
But his red colour hath forsook his cheeks.

K. EDW. Is Clarence dead? the order was reversed. GLOU. But he, poor soul, by your first order died, And that a winged Mercury did bear; Some tardy cripple bore the countermand, That came too lag to see him buried. God grant that some, less noble and less loyal, Nearer in bloody thoughts, but not in blood, Deserve not worse than wretched Clarence did, And yet go current from suspicion!

Enter DERBY.

DER. A boon, my sovereign, for my service done!
K. EDW. I pray thee, peace: my soul is full of sorrow.
DER. I will not rise, unless your highness grant.
K. EDW. Then speak at once what is it thou demand'st.
DER. The forfeit, sovereign, of my servant's life;
Who slew to-day a riotous gentleman
Lately attendant on the Duke of Norfolk.

K. Edw. Have I a tongue to doom my brother's death, And shall that tongue give pardon to a slave? My brother slew no man; his fault was thought, And yet his punishment was cruel death. Who sued to me for him? who, in my rage, Kneeled at my feet, and bade me be advised? Who spake of brotherhood? who spake of love? Who told me how the poor soul did forsake The mighty Warwick, and did fight for me? 110 Who told me, in the field by Tewksbury, When Oxford had me down, he rescued me, And said, 'Dear brother, live, and be a king'? Who told me, when we both lay in the field Frozen almost to death, how he did lap me Even in his own garments, and gave himself, All thin and naked, to the numb cold night? All this from my remembrance brutish wrath Sinfully plucked, and not a man of you Had so much grace to put it in my mind. 120 But when your carters or your waiting-vassals Have done a drunken slaughter, and defaced The precious image of our dear Redeemer, You straight are on your knees for pardon, pardon; And I, unjustly too, must grant it you: But for my brother not a man would speak, Nor I, ungracious, speak unto myself For him, poor soul. The proudest of you all Have been beholding to him in his life: Yet none of you would once plead for his life. 130 O God, I fear thy justice will take hold On me, and you, and mine, and yours for this! Come, Hastings, help me to my closet. Oh, poor Clarence! Exeunt some with KING and QUEEN. GLOU. This is the fruit of rashness! Marked you not How that the guilty kindred of the queen

GLOU. This is the fruit of rashness! Marked you not How that the guilty kindred of the queen Looked pale when they did hear of Clarence' death? Oh, they did urge it still unto the king! God will revenge it. But come, let us in, To comfort Edward with our company.

BUCK. We wait upon your grace.

140 [Exeunt.

## SCENE II. The Palace.

Enter the Duchess of York, with the two children of Clarence.

BOY. Tell me, good grandam, is our father dead?

DUCH. No, boy. Boy. Why do you wring your hands, and beat your breast,

And cry 'O Clarence, my unhappy son!'
GIRL. Why do you look on us, and shake your head,

And call us wretches, orphans, castaways, If that our noble father be alive?

DUCH. My pretty cousins, you mistake me much;
I do lament the sickness of the king,
As loth to lose him, not your father's death.

As loth to lose him, not your father's death; It were lost sorrow to wail one that's lost.

Boy. Then, grandam, you conclude that he is dead.

The king my uncle is to blame for this; God will revenge it; whom I will importune With daily prayers all to that effect.

GIRL. And so will I.

DUCH. Peace, children, peace! the king doth love you well:

Incapable and shallow innocents,

You cannot guess who caused your father's death.

Boy. Grandam, we can; for my good uncle Gloucester 20 Told me, the king, provoked by the queen, Devised impeachments to imprison him: And when my uncle told me so, he wept, And hugged me in his arm, and kindly kissed my cheek; Bade me rely on him as on my father,

And he would love me dearly as his child.

DUCH. Oh, that deceit should steal such gentle shapes,

And with a virtuous vizard hide foul guile! He is my son; yea, and therein my shame;

Yet from my dugs he drew not this deceit.

BOY. Think you my uncle did dissemble, grandam?

DUCH. Ay, boy. Boy. I cannot think it. Hark! what noise is this?

Enter Queen Elizabeth, with her hair about her ears; Rivers and Dorset after her.

Q. ELIZ. Oh, who shall hinder me to wail and wee, no chide my fortune, and torment myself?

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I'll join with black despair against my soul, And to myself become an enemy.

DUCH. What means this scene of rude impatience?

Q. ELIZ. To make an act of tragic violence:
Edward, my lord, your son, our king, is dead.
Why grow the branches now the root is withered?
Why wither not the leaves, the sap being gone?
If you will live, lament; if die, be brief,
That our swift-wingèd souls may catch the king's;
Or, like obedient subjects, follow him
To his new kingdom of perpetual rest.

DUCH. Ah, so much interest have I in thy sorrow,

As I had title in thy noble husband!
I have bewept a worthy husband's death,
And lived by looking on his images:

And I for comfort have but one false glass,

Which grieves me when I see my shame in him.
Thou art a widow; yet thou art a mother,
And hast the comfort of thy children left thee:

But death hath snatched my husband from mine arms, And plucked two crutches from my feeble limbs, Edward and Clarence. Oh, what cause have I,

Thine being but a moiety of my grief, To overgo thy plaints and drown thy cries!

Boy. Good aunt, you wept not for our father's death; How can we aid you with our kindred tears?

GIRL. Our fatherless distress was left unmoaned;

Your widow-dolour likewise be unwept!
Q. ELIZ. Give me no help in lamentation;

I am not barren to bring forth complaints:
All springs reduce their currents to mine eyes,
That I, being governed by the watery moon,

May send forth plenteous tears to drown the world! 7
Oh, for my husband, for my dear lord Edward!
CHIL. Oh, for our father, for our dear lord Clarence!

DUCH. Alas for both, both mine, Edward and Clarence! Q. ELIZ. What stay had I but Edward? and he's gone. CHIL. What stay had we but Clarence? and he's gone. DUCH. What stays had I but they? and they are gone.

O. ELIZ. Was never widow had so dear a loss! CHIL. Were never orphans had so dear a loss!

Duch. Was never mother had so dear a loss!
Alas, I am the mother of these moans!
Their woes are parcelled, mine are general.
She for an Edward weeps, and so do I;
I for a Clarence weep, so doth not she:
These babes for Clarence weep, and so do I;
I for an Edward weep, so do not they:
Alas, you three, on me, threefold distressed,
Pour all your tears! I am your sorrow's nurse,
And I will pamper it with lamentations.

Dor. Comfort, dear mother: God is much displeased That you take with unthankfulness his doing:

In common worldly things, 't is called ungrateful,
With dull unwillingness to repay a debt
Which with a bounteous hand was kindly lent;
Much more to be thus opposite with heaven,
For it requires the royal debt it lent you.

RIV. Madam, bethink you, like a careful mother,

RIV. Madam, bethink you, like a careful mother,
Of the young prince your son: send straight for him;
Let him be crowned; in him your comfort lives:
Drown desperate sorrow in dead Edward's grave,
And plant your joys in living Edward's throne.

# Enter GLOUCESTER, BUCKINGHAM, DERBY, HASTINGS, RATCLIFF, and others.

GLOU. Madam, have comfort : (all of us have cause To wail the dimming of our shining star; But none can cure their harms by wailing them.) Madam, my mother, I do cry you mercy; I did not see your grace: humbly on my knee I crave your blessing.

Duch. God bless thee; and put meekness in thy mind, Love, charity, obedience, and true duty!

GLOU. [Aside] Amen; and make me die a good old

That is the butt-end of a mother's blessing: 110 I,marvel why her grace did leave it out.

BUCK. You cloudy princes and heart-sorrowing peers,
That bear this mutual heavy load of moan,
Now cheer each other in each other's love:
Though we have spent our harvest of this king,
We are to reap the harvest of his son.

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The broken rancour of your high-swoln hearts, But lately splintered, knit, and joined together, Must genetly be preserved, cherished, and kept : Me see neth good, that, with some little train, 120 Forthm th from Ludlow the young prince be fetched Hither to London, to be crowned our king. RIV. Why with some little train, my lord of Buckingham? BUCK. Marry, my lord, lest, by a multitude, The new-healed wound of malice should break out; Which would be so much the more dangerous,

By how much the estate is green and yet ungoverned: Where every horse bears his commanding rein, And may direct his course as please himself, As well the fear of harm, as harm apparent, In my opinion, ought to be prevented.

GLOU. I hope the king made peace with all of us;

And the compact is firm and true in me. RIV. And so in me; and so, I think, in all: Yet, since it is but green, it should be put To no apparent likelihood of breach, Which haply by much company might be urged: Therefore I say with noble Buckingham, That it is meet so few should fetch the prince.

HAST. And so say I. GLOU. Then be it so; and go we to determine Who they shall be that straight shall post to Ludlow. Madam, and you, my mother, will you go To give your censures in this weighty business?

Q. ELIZ. With all our hearts.

DUCH. [Exeunt all but BUCKINGHAM and GLOUCESTER. BUCK. My lord, whoever journeys to the prince, For God's sake, let not us two be behind; For, by the way, I'll sort occasion, As index to the story we late talked of,

To part the queen's proud kindred from the king. GLOU. My other self, my counsel's consistory, My oracle, my prophet! My dear cousin, I, like a child, will go by thy direction. Towards Ludlow then, for we'll not stay behind.

[Exeunt.

150

# ME III. London. A street.

Enter two Citizens, meeting.

FIRST CIT. Neighbour, well met: whither away SEC. CIT. I promise you, I scarcely know mysen Hear you the news abroad?

Ay, that the king is dead. FIRST CIT. SEC. CIT. Bad news, by'r Lady; seldom comes the better:

I fear, I fear 't will prove a troublous world.

## Enter another Citizen.

THIRD CIT. Neighbours, God speed! FIRST CIT. Give you good morrow, sir. THIRD CIT. Doth this news hold of good King Edward's death? SEC. CIT. Ay, sir, it is too true; God help the while! THIRD CIT. Then, masters, look to see a troublous world. FIRST CIT. No, no; by God's good grace his son shall reign. THIRD CIT. Woe to that land that's governed by a child!

SEC. CIT. In him there is a hope of government, That in his nonage council under him,

And in his full and ripened years himself, No doubt, shall then and till then govern well.

FIRST CIT. So stood the state when Henry the Sixth Was crowned in Paris but at nine months old.

THIRD CIT. Stood the state so? No, no, good friends,

God wot; For then this land was famously enriched With politic grave counsel; then the king Had virtuous uncles to protect his grace.

FIRST CIT. Why, so hath this, both by the father and mother.

THIRD CIT. Better it were they all came by the father. Or by the father there were none at all; For emulation now, who shall be nearest. Will touch us all too near, if God prevent not. Oh, full of danger is the Duke of Gloucester! And the queen's sons and brothers haught and proud: And were they to be ruled, and not to rule, This sickly land might solace as before.

30

FIRST CIT. Come, come, we fear the worst; all shall be well.

THIRD CIT. When clouds appear, wise men put on

their cloaks;

When great leaves fall, the winter is at hand; When the sun sets, who doth not look for night? Untimely storms make men expect a dearth. All may be well; but, if God sort it so, 'T is more than we deserve, or I expect.

SEC. CIT. Truly, the souls of men are full of dread:

Ye cannot reason almost with a man

That looks not heavily and full of fear. 40

THIRD CIT. Before the times of change, still is it so:

By a divine instinct men's minds mistrust Ensuing dangers; as, by proof, we see

The waters swell before a boisterous storm.

But leave it all to God. Whither away?

SEC. CIT. Marry, we were sent for to the justices.
THIRD CIT. And so was I: I'll bear you company.

[Exeunt.

# SCENE IV. London. The Palace.

Enter the Archbishop of York, the young Duke of York, Queen Elizabeth, and the Duchess of York.

ARCH. Last night, I hear, they lay at Northampton; At Stony-Stratford will they be to-night:

To morrow or next day they will be here

To morrow, or next day, they will be here.

DUCH. I long with all my heart to see the prince:

I hope he is much grown since last I saw him.

Q. ELIZ. But I hear, no; they say my son of York Hath almost overta'en him in his growth.

YORK. Ay, mother; but I would not have it so.

DUCH. Why, my young cousin, it is good to grow.
YORK. Grandam, one night, as we did sit at supper, 10
My uncle Rivers talked how I did grow

More than my brother: 'Ay,' quoth my uncle Gloucester, 'Small herbs have grace, great weeds do grow apace:' And since, methinks, I would not grow so fast,

Because sweet flowers are slow and weeds make haste.

DUCH. Good faith, good faith, the saying did not hold

In him that did object the same to thee:

He was the wretched'st thing when he was young, So long a-growing and so leisurely,

That, if this rule were true, he should be gracious.

ARCH. Why, madam, so, no doubt, he is.

DUCH. I hope he is; but yet let mothers doubt. YORK. Now, by my troth, if I had been remembered,

I could have given my uncle's grace a flout, To touch his growth nearer than he touched mine.

DUCH. How, my young York? I praythee, let me hear it.

YORK. Marry, they say my uncle grew so fast That he could gnaw a crust at two hours old: 'T was full two years ere I could get a tooth.

Grandam, this would have been a biting jest. 30 DUCH. I pray thee, pretty York, who told thee this?

YORK. Grandam, his nurse.

DUCH. His nurse! why, she was dead ere thou wert born. YORK. If 'twere not she, I cannot tell who told me. Q. ELIZ. A parlous boy: go to, you are too shrewd. ARCH. Good madam, be not angry with the child. Q. ELIZ. Pitchers have ears.

# Enter a Messenger.

ARCH. Here comes a messenger. What news?

MESS. Such news, my lord, as grieves me to unfold.

Q. ELIZ. How fares the prince?

MESS. Well, madam, and in health. 40

DUCH. What is thy news then?

MESS. Lord Rivers and Lord Grey are sent to Pomfret, With them Sir Thomas Vaughan, prisoners.

DUCH. Who hath committed them?

MESS.

The mighty dukes,

Gloucester and Buckingham.

Q. ELIZ. For what offence?
MESS. The sum of all I can, I have disclosed;
Why or for what these nobles were committed

Is all unknown to me, my gracious lady.
Q. ELIZ. Ay me, I see the downfall of our house!
The tiger now hath seized the gentle hind;
Insulting tyranny begins to jet
Upon the innocent and aweless throne:
Welcome destruction, death, and massacre!

I see, as in a map, the end of all.

DUCH. Accursed and unquiet wrangling days,

How many of you have mine eyes beheld! My husband lost his life to get the crown: And often up and down my sons were tossed, For me to joy and weep their gain and loss: And being seated, and domestic broils 60 Clean over-blown, themselves, the conquerors, Make war upon themselves; blood against blood, Self against self Oh, preposterous And frantic outrage, end thy damned spleen; Or let me die, to look on death no more! Q. ELIZ. Come, come, my boy; we will to sanctuary. Madam, farewell. I'll go along with you. DUCH. Q. ELIZ. You have no cause.

My gracious lady, go: And thither bear your treasure and your goods. For my part, I'll resign unto your grace The seal I keep: and so betide to me As well I tender you and all of yours! Come, I'll conduct you to the sanctuary.

Exeunt.

70

# ACT III.

# SCENE I. London. A street.

The trumpets sound. Enter the young PRINCE, the Dukes of GLOUCESTER and BUCKINGHAM, CAR-DINAL BOURCHIER, CATESBY, and others.

BUCK. Welcome, sweet prince, to London, to your chamber.

GLOU. Welcome, dear cousin, my thoughts' sovereign: The weary way hath made you melancholy.

PRINCE. No, uncle; but our crosses on the way Have made it tedious, wearisome, and heavy:

I want more uncles here to welcome me. GLOU. Sweet prince, the untainted virtue of your years Hath not yet dived into the world's deceit; Nor more can you distinguish of a man Than of his outward show; which, God he knows, 10 Seldom or never jumpeth with the heart. Those uncles which you want were dangerous; Your grace attended to their sugared words,

But looked not on the poison of their hearts:
God keep you from them, and from such false friends!
PRINCE. God keep me from false friends! but they
were none.

GLOU. My lord, the mayor of London comes to greet you.

# Enter the Lord Mayor, and his train.

MAY. God bless your grace with health and happy days!
PRINCE. I thank you, good my lord; and thank you all.
I thought my mother, and my brother York,
20
Would long ere this have met us on the way:
Fie, what a slug is Hastings, that he comes not
To tell us whether they will come or no!

### Enter LORD HASTINGS.

BUCK. And, in good time, here comes the sweating lord. PRINCE. Welcome, my lord: what, will our mother come? HAST. On what occasion, God he knows, not I, The queen your mother, and your brother York, Have taken sanctuary: the tender prince Would fain have come with me to meet your grace, But by his mother was perforce withheld.

BUCK. Fie, what an indirect and peevish course Is this of hers! Lord cardinal, will your grace Persuade the queen to send the Duke of York Unto his princely brother presently? If she deny, Lord Hastings, go with him, And from her jealous arms pluck him perforce.

CARD. My ford of Buckingham, if my weak oratory
Can from his mother win the Duke of York,
Anon expect him here; but if she be obdurate
To mild entreaties, God in heaven forbid
We should infringe the holy privilege
Of blessed sanctuary! not for all this land

Of blessed sanctuary! not for all this land Would I be guilty of so deep a sin.

BUCK. You are too senseless-obstinate, my lord, Too ceremonious and traditional:
Weigh it but with the grossness of this age,
You break not sanctuary in seizing him.
The benefit thereof is always granted
To those whose dealings have deserved the place,
And those who have the wit to claim the place:

This prince hath neither claimed it nor deserved it; And therefore, in mine opinion, cannot have it: Then, taking him from thence that is not there, You break no privilege nor charter there. Oft have I heard of sanctuary men; But sanctuary children ne'er till now.

CARD. My lord, you shall o'errule my mind for once.

Come on, Lord Hastings, will you go with me?

HAST. I go, my lord.

PRINCE. Good lords, make all the speedy haste you may. [Exeunt CARDINAL and HASTINGS.

Say, uncle Gloucester, if our brother come,

Where shall we sojourn till our coronation?

GLOU. Where it seems best unto your royal self. If I may counsel you, some day or two Your highness shall repose you at the Tower: Then where you please, and shall be thought most fit For your best health and recreation.

PRINCE. I do not like the Tower, of any place.

Did Julius Cæsar build that place, my lord?

BUCK. He did, my gracious lord, begin that place; 70

Which, since, succeeding ages have re-edified.

PRINCE. Is it upon record, or else reported Successively from age to age, he built it?

Buck. Upon record, my gracious lord.

PRINCE. But say, my lord, it were not registered, Methinks the truth should live from age to age, As 'twere retailed to all posterity,

Even to the general all-ending day.

GLOU. [Aside] So wise so young, they say, do never live long.

PRINCE. What say you, uncle?

GLOU. I say, without characters, fame lives long. [Aside] Thus, like the formal Vice, Iniquity,

I moralize two meanings in one word.

PRINCE. That Julius Cæsar was a famous man; With what his valour did enrich his wit, His wit set down to make his valour live: Death makes no conquest of this conqueror; For now he lives in fame, though not in life. I'll tell you what, my cousin Buckingham,—

BUCK. What, my gracious lord? PRINCE. An if I live until I be a man,

90

80

I 'll win our ancient right in France again, Or die a soldier, as I lived a king.

GLOU. [Aside] Short summers lightly have a forward spring.

Enter young YORK, HASTINGS, and the CARDINAL.

BUCK. Now, in good time, here comes the Duke of York. PRINCE. Richard of York! how fares our loving brother? YORK. Well, my dread lord; so must I call you now.

PRINCE. Ay, brother, to our grief, as it is yours:
Too late he died that might have kept that title,
Which by his death bath lost much majesty.

Which by his death hath lost much majesty.

GLOU. How fares our cousin, noble lord of York? YORK. I thank you, gentle uncle. Oh, my lord, You said that idle weeds are fast in growth:

The prince my brother hath outgrown me far.

GLOU. He hath, my lord.

YORK. And therefore is he idle? GLOU. Oh, my fair cousin, I must not say so. YORK. Then is he more beholding to you than I. GLOU. He may command me as my sovereign;

But you have power in me as in a kinsman.

YORK. I pray you, uncle, give me this dagger. I IO GLOU. My dagger, little cousin? with all my heart. PRINCE. A beggar, brother?

YORK. Of my kind uncle, that I know will give; And being but a toy, which is no grief to give.

GLOU. A greater gift than that I'll give my cousin. YORK. A greater gift! Oh, that's the sword to it. GLOU. Ay, gentle cousin, were it light enough.

YORK. Oh, then, I see, you will part but with light gifts; In weightier things you'll say a beggar nay.

GLOU. It is too heavy for your grace to wear.

120

YORK. I weigh it lightly, were it heavier.

GLOU. What, would you have my weapon, little lord? YORK. I would, that I might thank you as you call me. GLOU. How?

YORK. Little.

PRINCE. My lord of York will still be cross in talk: Uncle, your grace knows how to bear with him.

YORK. You mean, to bear me, not to bear with me:
Uncle, my brother mocks both you and me;
Because that I am little, like an ape,

130

He thinks that you should bear me on your shoulders. BUCK. [Aside] With what a sharp-provided wit he

reasons!

To mitigate the scorn he gives his uncle, He prettily and aptly taunts himself:

So cunning and so young is wonderful.

GLOU. My lord, will't please you pass along?

Myself and my good cousin Buckingham Will to your mother, to entreat of her

To meet you at the Tower and welcome you.

YORK. What, will you go unto the Tower, my lord? 140 PRINCE. My lord protector needs will have it so.

YORK. I shall not sleep in quiet at the Tower.

GLOU. Why, what should you fear?

YORK. Marry, my uncle Clarence' angry ghost:

My grandam told me he was murdered there.

PRINCE. I fear no uncles dead.

GLOU. Nor none that live, I hope.

PRINCE. An if they live, I hope I need not fear.

But come, my lord; and with a heavy heart, Thinking on them, go I unto the Tower.

ing on them, go I unto the Tower.

[A Sennet. Exeunt all but GLOUCESTER,
BUCKINGHAM, and CATESBY.

BUCK. Think you, my lord, this little prating York

Was not incensed by his subtle mother To taunt and scorn you thus opprobriously?

GLOU. No doubt, no doubt: oh, 'tis a parlous boy;

Bold, quick, ingenious, forward, capable:

He's all the mother's, from the top to toe.

BUCK. Well, let them rest. Come, Catesby, thou art sworn,

As deeply to effect what we intend As closely to conceal what we impart:

Thou know'st our reasons urged upon the way;

What think'st thou? is it not an easy matter

To make William Lord Hastings of our mind,

For the instalment of this noble duke

In the seat royal of this famous isle?

CATE. He for his father's sake so loves the prince,

That he will not be won to aught against him.

BUCK. What think'st thou, then, of Stanley? what will he?

CATE. He will do all in all as Hastings doth.

BUCK. Well, then, no more but this: go, gontle Catesby. And, as it were far off, sound thou Lord Hastings. How he doth stand affected to our purpose; And summon him to-morrow to the Tower, To sit about the coronation. If thou dost find him tractable to us, Encourage him, and show him all our reasons: If he be leaden, icy-cold, unwilling, Be thou so too; and so break off your talk, And give us notice of his inclination: For we to-morrow hold divided councils, Wherein thyself shalt highly be employed. 180 GLOU. Commend me to Lord William: tell him, Catesby, His ancient knot of dangerous adversaries To-morrow are let blood at Pomfret-castle; And bid my friend, for joy of this good news,

Give Mistress Shore one gentle kiss the more.

BUCK. Good Catesby, go, effect this business soundly.

CATE. My good lords both, with all the heed I may.

GLOU. Shall we hear from you, Catesby, ere we sleep?

CATE. You shall, my lord.

GLOU. At Crosby Place, there shall you find us both. 190
[Exit CATESBY.

BUCK. Now, my lord, what shall we do, if we perceive Lord Hastings will not yield to our complots?

\*\*D\*\* GLOU. Chop off his head, man; somewhat we will do:
And, look, when I am king, claim thou of me
The earldom of Hereford and the moveables
Whereof the king my brother stood possessed.

BUCK. I'll claim that promise at your grace's hands.

BUCK. I'll claim that promise at your grace's hands. GLOU. And look to have it yielded with all willingness. Come, let us sup betimes, that afterwards We may digest our complots in some form. [Exeunt.

# SCENE II. Before LORD HASTINGS' house.

Enter a Messenger.

MESS. What, ho! my lord!
HAST. [Within.] Who knocks at the door?
MESS. A messenger from the lord Stanley.

Enter HASTINGS.

HAST. What is 't o'clock?

MESS. Upon the stroke of four.

HAST. Cannot thy master sleep these tedious nights?

MESS. So it should seem by that I have to say. First, he commends him to your noble lordship.

HAST. And then?

MESS. And then he sends you word

He dreamt to-night the boar had razed his helm:

Besides, he says there are two councils held;

And that may be determined at the one

Which may make you and him to rue at the other. Therefore he sends to know your lordship's pleasure, X

If presently you will take horse with him,

And with all speed post with him toward the north,

To shun the danger that his soul divines.

HAST. Go, fellow, go, return unto thy lord ; decint fallow) Bid him not fear the separated councils: premonition

His honour and myself are at the one,

And at the other is my servant Catesby (no-bit a too ) Red III)

Where nothing can proceed that toucheth us

Whereof I shall not have intelligence.

Tell him his fears are shallow, wanting instance:
And for his dreams, I wonder he is so food himself

To trust the mockery of unquiet slumbers:

To fly the boar before the boar pursues, Were to incense the boar to follow us

And make pursuit where he did mean no chase.

Go, bid thy master rise and come to me; And we will both together to the Tower, Where, he shall see, the boar will use us kindly.

MESS. My gracious lord, I'll tell him what you say.

Enter CATESBY. sent to fund

CATE. Many good morrows to my noble lord! HAST. Good morning Catesby; you are early stirring: What news, what news, in this our tottering state?

CATE. It is a reeling world, indeed, my lord;

And I believe 't will never stand upright

Till Richard wear the garland of the realm. HAST. How! wear the garland! dost thou mean the

crown?

CATE. Ay, my good lord.

HAST. I'll have this crown of mine cut from my shoulders

Ere I will see the crown so foul misplaced. But canst thou guess that he doth aim at it?

CATE. Ay, on my life and the life is a life in the life in t

CATE. Ay, on my life; and hopes to find you forward

Upon his party for the gain thereof:

And thereupon he sends you this good news, That this same very day your enemies,

The kindred of the queen, must die at Pomfret.

HAST. Indeed, I am no mourner for that news, Because they have been still mine enemies: But, that I'll give my voice on Richard's side,

To bar my master's heirs in true descent, God knows I will not do it, to the death.

CATE. God keep your lordship in that gracings mind HAST. But I shall laugh at this a twelvemonth hence, That they who brought me in my master's hate, I live to look upon their tragedy.

I tell thee, Catesby-

CATE. What, my lord?

HAST. Ere a fortnight make me elder.

I'll send some packing that yet think not on it.

CATE. 'T is a vile thing to die, my gracious lord, When men are unprepared and look not for it.

HAST. Oh, monstrous, monstrous! and so falls it out With Rivers, Vaughan, Grey: and so't will do

With some men else, who think themselves as safe As thou and I; who, as thou know'st, are dear To princely Richard and to Buckingham.

CATE. The princes both make high account of you;

[Aside] For they account his head upon the bridge. HAST. I know they do; and I have well deserved it.

## Enter LORD STANLEY.

Come on, come on; where is your boar-spear, man? Fear you the boar, and go so unprovided?

STAN. My lord, good morrow, Catesby: You may jest on, but, by the hory food,

I do not like these several councils, I.

HAST. My lord, I hold my life as dear as you do yours;

And never in my life, I do protest, Was it more precious to me than 't is now:

Think you, but that I know our state secure.

I would be so triumphant as I am?

50

STAN. The lords at Pomfret, when they rode from London, Were jocund, and supposed their state was sure, And they indeed had no cause to mistrust:
But yet, you see, how soon the day o'ercast. This sudden stab of rancour I misdoubt.:

Pray God, I say, I prove a needless coward!

What, shall we toward the Tower? the day is spent.

HAST. Come, come, have with you. Wot you what, my

To-day the lords you talk of are beheaded.

STAN. They, for their truth, might better wear their heads
Than some that have accused them wear their hats.
But come, my lord, let us away.

#### Enter a Pursuivant.

HAST. Go on before; I'll talk with this good fellow.

[Exeunt STANLEY and CATESBY.]

How now, sirrah! how goes the world with thee?

PURS. The better that your lordship please to ask.

HAST. I tell thee, man, 't is better with me now 100

Than when I met thee last where now we meet:

Then was Hisping prisoner to the Tower,

By the suggestion of the queen's allies:

But now, I tell thee—keep it to thyself—

This day those enemies are put to death,

And I in better state than e'er I was.

PURS. God hold it, to your honour's good content!

PURS. God hold it, to your honour's good content!

HAST. Gramercy, fellow: there, drink that for me.

[Throws him his purse.

PURS. God save your lordship!

Exit.

## Enter a Priest.

PRIEST. Well met, my lord; I am glad to see your honour.

HAST. I thank thee, good Sir John, with all my heart.
I am in your debt for your last exercise.

112
Come the next Sabbath, and I will content you.

[He whispers in his ear.

## Enter BUCKINGHAM.

BUCK. What, talking with a priest, lord chamberlain? Your friends at Pomfret, they do need the priest; Your honour hath no shriving work in hand.

HAST. Good faith, and when I met this holy man, Those men you talk of came into my mind. What, go you toward the Tower?

BUCK. I do, my lord; but long I shall not stay: 120

I shall return before your lordship thence.

HAST. 'T is like enough, for I stay dinner there.

BUCK. [Aside] And supper too, although thou know'st it not. Going to be acted.

Come, will you go?

HAST. I'll wait upon your lordship.

[Exeunt.

B. in confidences

# SCENE III. Pomfret Castle.

# Enter RATCLIFF, with halberds, carrying RIVERS, GREY, and VAUGHAN to death.

RAT. Come, bring forth the prisoners.

RIV. Sir Richard Ratcliff, let me tell thee this:

To-day shalt thou behold a subject die

For truth, for duty, and for loyalty.

GREY. God keep the prince from all the pack of you!

A knot you are of damned blood-suckers.

VAUG. You live that shall cry woe for this hereafter. RAT. Dispatch; the limit of your lives is out.

RIV. O Pomfret, Pomfret! O thou bloody prison,

Fatal and ominous to noble peers!

Within the guilty closure of thy walls

Richard the Second here was hacked to death; And, for more slander to thy dismal seat,

We give thee up our guiltless blood to drink.

GREY. Now Margaret's curse is fall'n upon our heads,

For standing by when Richard stabbed her son.

RIV. Then cursed she Hastings, cursed she Buckingham, Then cursed she Richard. O, remember, God, To hear her prayers for them, as now for us! And for my sister and her princely sons.

And for my sister and her princely sons, Be satisfied, dear God, with our true blood,

Which, as thou know'st, unjustly must be spilt.

RAT. Make haste; the hour of death is expiate.

RIV. Come, Grey, come, Vaughan, let us all embrace: And take our leave, until we meet in heaven.

[Exeunt,

01

# SCENE IV. The Tower of London.

Enter BUCKINGHAM, DERBY, HASTINGS, the BISHOP OF ELY, RATCLIFF, LOVEL, with others, and take their seats at a table.

HAST. My lords, at once: the cause why we are met Is, to determine of the coronation.

In God's name, speak: when is the royal day? BUCK. Are all things fitting for that royal time?

DER. They are, and wants but nomination.

ELY. To-morrow, then, I judge a happy day.

BUCK. Who knows the lord protector's mind herein? Who is most inward with the royal duke?

ELY. Yourgrace, we think, should soonest know his mind. BUCK. Who, I, my lord! we know each other's faces, 10 But for our hearts, he knows no more of mine, Than I of yours;

Nor I no more of his, than you of mine.

Lord Hastings, you and he are near in love. HAST. I thank his grace, I know he loves me well;

But, for his purpose in the coronation, I have not sounded him, nor he delivered His gracious pleasure any way therein: But you, my noble lords, may name the time;

And in the duke's behalf I'll give my voice, Which, I presume, he'll take in gentle part.

### Enter GLOUCESTER.

ELY. Now in good time, here comes the duke himself. GLOU. My noble lords and cousins all, good morrow. I have been long a sleeper; but, I hope,

My absence doth neglect no great designs,

Which by my presence might have been concluded. BUCK. Had not you come upon your cue, my lord, William Lord Hastings had pronounced your part,—

I mean, your voice,—for crowning of the king. GLOU. Than my Lord Hastings no man might be bolder; His lordship knows me well, and loves me well.

HAST. I thank your grace. GLOU.

ELY.

My lord of Ely! My lord?

E

GLOU. When I was last in Holborn, I saw good strawberries in your garden there: I do beseech you send for some of them. ELY. Marry, and will, my lord, with all my heart.

Exit.

GLOU. Cousin of Buckingham, a word with you. Drawing him aside. Catesby hath sounded Hastings in our business, And finds the testy gentleman so hot, As he will lose his head ere give consent His master's son, as worshipful he terms it, Shall lose the royalty of England's throne.

BUCK. Withdraw you hence, my lord, I'll follow you. [Exit GLOUCESTER, BUCKINGHAM following.

DER. We have not yet set down this day of triumph. To-morrow, in mine opinion, is too sudden; For I myself am not so well provided As else I would be, were the day prolonged.

### Re-enter BISHOP OF ELY.

.ELY. Where is my lord protector? I have sent for these strawberries.

HAST. His grace looks cheerfully and smooth to-day; There's some conceit or other likes him well, 51 When he doth bid good morrow with such a spirit. I think there's never a man in Christendom That can less hide his love or hate than he; For by his face straight shall you know his heart.

DER. What of his heart perceive you in his face By any livelihood he showed to-day?

HAST. Marry, that with no man here he is offended; For, were he, he had shown it in his looks. DER. Ay, pray God he be not, I say.

# Re-enter GLOUCESTER and BUCKINGHAM.

GLOU. I pray you all, tell me what they deserve That do conspire my death with devilish plots Of damned witchcraft, and that have prevailed Upon my body with their hellish charms?

HAST. The tender love I bear your grace, my lord, Makes me most forward in this noble presence To doom the offenders, whatsoever they be:

I say, my lord, they have deserved death. GLOU. Then be your eyes the witness of this ill: See how I am bewitched; behold mine arm 70 Is, like a blasted sapling, withered up: And this is Edward's wife, that monstrous witch, Consorted with that harlot-strumpet Shore, That by their witchcraft thus have marked me.

HAST. If they have done this thing, my gracious lord-GLOU. If! thou protector of this damned strumpet, Tellest thou me of 'ifs'? Thou art a traitor: Off with his head! Now, by Saint Paul I swear, I will not dine until I see the same. Lovel and Ratcliff, look that it be done: 80

The rest, that love me, rise and follow me.

[Exeunt all but HASTINGS, RATCLIFF, and LOVEL. HAST. Woe! woe for England! not a whit for me; For I, too fond, might have prevented this. Stanley did dream the boar did raze his helm; But I disdained it, and did scorn to fly: Three times to-day my foot-cloth horse did stumble, And startled, when he looked upon the Tower, As loth to bear me to the slaughter-house. Oh, now I want the priest that spake to me: I now repent I told the pursuivant, 90 As 't were triumphing at mine enemies, How they at Pomfret bloodily were butchered, And I myself secure in grace and favour.

Is lighted on poor Hastings' wretched head! RAT. Dispatch, my lord; the duke would be at dinner: Make a short shrift; he longs to see your head.

O Margaret, Margaret, now thy heavy curse

HAST. O momentary grace of mortal men, Which we more hunt for than the grace of God! Who builds his hopes in air of your good looks, 100 Lives like a drunken sailor on a mast, Ready, with every nod, to tumble down Into the fatal bowels of the deep.

Lov. Come, come, dispatch; tis bootless to exclaim. HAST. O bloody Richard! miserable England! I prophesy the fearfull'st time to thee That ever wretched age hath looked upon. Come, lead me to the block; bear him my head: They smile at me that shortly shall be dead.

30

#### SCENE V. The Tower-walls.

Enter GLOUCESTER and BUCKINGHAM, in rotten armour, marvellous ill-favoured.

GLOU. Come, cousin, canst thou quake, and change thy colour.

Murder thy breath in middle of a word, And then begin again, and stop again,

As if thou wert distraught and mad with terror?

BUCK. Tut, I can counterfeit the deep tragedian; Speak and look back, and pry on every side, Tremble and start at wagging of a straw, Intending deep suspicion: ghastly looks Are at my service, like enforced smiles; And both are ready in their offices, At any time, to grace my stratagems. But what, is Catesby gone?

GLOU. He is; and, see, he brings the mayor along.

# Enter the Mayor and CATESBY.

BUCK. Lord mayor—

GLOU. Look to the drawbridge there!

Buck. Hark! a drum.

GLOU. Catesby, o'erlook the walls.

BUCK. Lord mayor, the reason we have sent-

GLOU. Look back, defend thee, here are enemies. 19 BUCK. God and our innocency defend and guard us!

GLOU. Be patient, they are friends, Ratcliff and Lovel.

# Enter LOVEL and RATCLIFF, with HASTINGS' head.

Lov. Here is the head of that ignoble traitor, The dangerous and unsuspected Hastings.

GLOU. So dear I loved the man, that I must weep. I took him for the plainest harmless creature That breathed upon this earth a Christian; Made him my book, wherein my soul recorded The history of all her secret thoughts: So smooth he daubed his vice with show of virtue, That, his apparent open guilt omitted, I mean, his conversation with Shore's wife, He lived from all attainder of suspect.

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BUCK. Well, well, he was the covert'st sheltered traitor That ever lived.

Would you imagine, or almost believe, Were't not that, by great preservation, We live to tell it you, the subtle traitor This day had plotted, in the council-house,

To murder me and my good lord of Gloucester?

MAY. What, had he so? GLOU. What, think you we are Turks or infidels? Or that we would, against the form of law, Proceed thus rashly to the villain's death, But that the extreme peril of the case, The peace of England and our persons' safety, Enforced us to this execution?

MAY. Now, fair befall you! he deserved his death; And you my good lords both, have well proceeded, To warn false traitors from the like attempts.

I never looked for better at his hands, After he once fell in with Mistress Shore.

GLOU. Yet had not we determined he should die, Until your lordship came to see his death; Which now the loving haste of these our friends, Somewhat against our meaning, have prevented: Because, my lord, we would have had you heard The traitor speak, and timorously confess The manner and the purpose of his treason; That you might well have signified the same Unto the citizens, who haply may Misconstrue us in him and wail his death.

MAY. But, my good lord, your grace's word shall serve, As well as I had seen and heard him speak:
And doubt you not, right noble princes both,
But I'll acquaint our duteous citizens

But I'll acquaint our duteous citizens

With all your just proceedings in this cause.
GLOU. And to that end we wished your lordship here,
To avoid the carping censures of the world.

BUCK. But since you come too late of our intents, Yet witness what you hear we did intend: 70 And so, my good lord mayor, we bid farewell.

[Exit Mayor.

GLOU. Go, after, after, cousin Buckingham. The mayor towards Guildhall hies him in all post: There, at your meet'st advantage of the time, Infer the bastardy of Edward's children: Tell them how Edward put to death a citizen, Only for saying he would make his son Heir to the crown: meaning indeed his house, Which, by the sign thereof, was termed so. Moreover, urge his hateful luxury, 80 And bestial appetite in change of lust; Which stretched unto their servants, daughters, wives, Even where his lustful eye or savage heart, Without control, listed to make his prey. Nay, for a need, thus far come near my person: Tell them, when that my mother went with child Of that unsatiate Edward, noble York My princely father then had wars in France; And, by just computation of the time, Found that the issue was not his begot; 90 Which well appeared in his lineaments, Being nothing like the noble duke my father: But touch this sparingly, as 'twere far off; Because you know, my lord, my mother lives. BUCK. Fear not, my lord, I'll play the orator As if the golden fee for which I plead Were for myself: and so, my lord, adieu. GLOU. If you thrive well, bring them to Baynard's Castle; Where you shall find me well accompanied With reverend fathers and well-learned bishops,

100 BUCK. I go; and towards three or four o'clock Look for the news that the Guildhall affords. GLOU. Go, Lovel, with all speed to Doctor Shaw;

[To CATE.] Go thou to Friar Penker; bid them both Meet me within this hour at Baynard's Castle.

[Exeunt all but GLOUCESTER. Now will I in, to take some privy order, To draw the brats of Clarence out of sight; And to give notice, that no manner person Have, any time, recourse unto the princes. Exit.

The same. A street. SCENE VI. Enter a Scrivener, with a paper in his hand. SCRIV. This is the indictment of the good Lord Hastings;

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Which in a set hand fairly is engrossed, That it may be this day read over in Paul's. And mark how well the sequel hangs together: Eleven hours I spent to write it over, For yesternight by Catesby was it brought me; The precedent was full as long a-doing: And yet within these five hours lived Lord Hastings, Untainted, unexamined, free, at liberty. Here's a good world the while! Why, who's so gross, 10 That seeth not this palpable device? Yet who's so blind, but says he sees it not? Bad is the world; and all will come to nought, When such bad dealing must be seen in thought. [Exit.

# SCENE VII. Baynard's Castle.

Enter GLOUCESTER and BUCKINGHAM, at several doors.

GLOU. How now, my lord, what say the citizens? BUCK. Now, by the holy mother of our Lord, The citizens are mum, speak not a word. GLOU. Touched you the bastardy of Edward's children? BUCK. I did; with his contract with Lady Lucy. And his contract by deputy in France; The insatiate greediness of his desires, And his enforcement of the city wives; His tyranny for trifles; his own bastardy, As being got, your father then in France, And his resemblance, being not like the duke : Withal I did infer your lineaments, Being the right idea of your father, Both in your form and nobleness of mind; Laid open all your victories in Scotland, Your discipline in war, wisdom in peace, Your bounty, virtue, fair humility; Indeed, left nothing fitting for the purpose Untouched, or slightly handled, in discourse: And when mine oratory grew to an end, I bid them that did love their country's good Cry 'God save Richard, England's royal king!' GLOU. Ah! and did they so?

BUCK. No, so God help me, they spake not a word; But, like dumb statuas or breathing stones, Gazed each on other, and looked deadly pale.

Which when I saw, I reprehended them; And asked the mayor what meant this wilful silence: His answer was, the people were not wont To be spoke to but by the recorder. 30 Then he was urged to tell my tale again, 'Thus saith the duke, thus hath the duke inferred:' But nothing spake in warrant from himself. When he had done, some followers of mine own, At the lower end of the hall, hurled up their caps, And some ten voices cried 'God save King Richard!' And thus I took the vantage of those few, 'Thanks, gentle citizens and friends,' quoth I; 'This general applause and loving shout Argues your wisdoms and your love to Richard: '. 40 And even here brake off, and came away.

GLOU. What tongueless blocks were they! would they not speak?

BUCK. No, by my troth, my lord.

GLOU. Will not the mayor then and his brethren come? BUCK. The mayor is here at hand: intend some fear;

Be not you spoke with, but by mighty suit:
And look you get a prayer-book in your hand,
And stand betwixt two churchmen, good my lord;
For on that ground I'll build a holy descant:
And be not easily won to our request:

Play the maid's part, still answer 'nay,' and take it.
GLOU. I go; and if you plead as well for them

As I can say nay to thee for myself, No doubt we'll bring it to a happy issue.

BUCK. Go, go, up to the leads; the lord mayor knocks.

[Exit GLOUCESTER.

### Enter the Mayor and Citizens.

Welcome, my lord: I dance attendance here; I think the duke will not be spoke withal.

### Enter CATESBY.

Here comes his servant: how now, Catesby, What says he?

CATE. My lord, he doth entreat your grace To visit him to-morrow or next day: He is within, with two right reverend fathers, Divinely bent to meditation;

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And in no worldly suit would he be moved, To draw him from his holy exercise.

BUCK. Return, good Catesby, to thy lord again: Tell him, myself, the mayor and citizens, In deep designs and matters of great moment,

No less importing than our general good, Are come to have some conference with his grace.

CATE. I'll tell him what you say, my lord. [Exit. 70 BUCK. Ah, ha, my lord, this prince is not an Edward! He is not lolling on a lewd day-bed, But on his knees at meditation; Not dallying with a brace of courtezans, But meditating with two deep divines; Not sleeping, to engross his idle body; But praying, to enrich his watchful soul: Happy were England, would this gracious prince Take on himself the sovereignty thereof:

But, sure, I fear, we shall ne'er win him to it. 80 MAY. Marry, God forbid his grace should say us nay!

BUCK. I fear he will.

### Re-enter CATESBY.

How now, Catesby, what says your lord? My lord, CATE. He wonders to what end you have assembled

Such troops of citizens to speak with him, His grace not being warned thereof before: My lord, he fears you mean no good to him.

BUCK. Sorry I am my noble cousin should Suspect me, that I mean no good to him: By heaven, I come in perfect love to him; And so once more return and tell his grace.

Exit CATESBY.

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When holy and devout religious men Are at their beads, 'tis hard to draw them thence, So sweet is zealous contemplation.

### Enter GLOUCESTER aloft, between two Bishops. CATESBY returns.

MAY. See, where he stands between two clergymen! BUCK. Two props of virtue for a Christian prince, To stay him from the fall of vanity:

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And, see, a book of prayer in his hand, True ornaments to know a holy man. Famous Plantagenet, most gracious prince, 100 Lend favourable ears to our request; And pardon us the interruption Of thy devotion and right Christian zeal. GLOU. My lord, there needs no such apology: I rather do beseech you pardon me, Who, earnest in the service of my God, Neglect the visitation of my friends. But, leaving this, what is your grace's pleasure? BUCK. Even that, I hope, which pleaseth God above, And all good men of this ungoverned isle. 110 GLOU. I do suspect I have done some offence That seems disgracious in the city's eyes, And that you come to reprehend my ignorance. BUCK. You have, my lord: would it might please your

grace, At our entreaties, to amend that fault? GLOU. Else wherefore breathe I in a Christian land? BUCK. Then know, it is your fault that you resign The supreme seat, the throne majestical, The sceptered office of your ancestors, Your state of fortune and your due of birth, The lineal glory of your royal house, To the corruption of a blemished stock: Whilst, in the mildness of your sleepy thoughts, Which here we waken to our country's good, This noble isle doth want her proper limbs; Her face defaced with scars of infamy, Her royal stock graft with ignoble plants, And almost shouldered in the swallowing gulf Of blind forgetfulness and dark oblivion. Which to recure, we heartily solicit Your gracious self to take on you the charge And kingly government of this your land; Not as protector, steward, substitute, Or lowly factor for another's gain; But as successively, from blood to blood, Your right of birth, your empery, your own. For this, consorted with the citizens,

Your very worshipful and loving friends, And by their vehement instigation,

In this just suit come I to move your grake. 140 GLOU. I know not whether to depart in silence, Or bitterly to speak in your reproof, Best fitteth my degree or your condition: If not to answer, you might haply think Tongue-tied ambition, not replying, yielded To bear the golden yoke of sovereignty, Which fondly you would here impose on me; If to reprove you for this suit of yours, So seasoned with your faithful love to me, Then, on the other side, I checked my friends. 150 Therefore, to speak, and to avoid the first, And then, in speaking, not to incur the last, Definitively thus I answer you. Your love deserves my thanks; but my desert Unmeritable shuns your high request. First, if all obstacles were cut away, And that my path were even to the crown, As my ripe revenue and due by birth; Yet so much is my poverty of spirit, So mighty and so many my defects, 160 As I had rather hide me from my greatness, Being a bark to brook no mighty sea, Than in my greatness covet to be hid, And in the vapour of my glory smothered. But, God be thanked, there is no need of me-And much I weed to help you, if need were-The royal tree hath left us royal fruit, Which, mellowed by the stealing hours of time, Will well become the seat of majesty, And make, no doubt, us happy by his reign. 170 On him I lay what you would lay on me, The right and fortune of his happy stars; Which God defend that I should wring from him! BUCK. My lord, this argues conscience in your grace; But the respects thereof are nice and trivial, All circumstances well considered. You say that Edward is your brother's son: So say we too, but not by Edward's wife; For first he was contract to Lady Lucy-Your mother lives a witness to that vow-180 And afterward by substitute betrothed To Bona, sister to the King of France.

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These both put by, a poor petitioner, A care-crazed mother of a many children, A beauty-waning and distressed widow, Even in the afternoon of her best days, Made prize and purchase of his lustful eye, Seduced the pitch and height of all his thoughts To base declension and loathed bigamy: By her, in his unlawful bed, he got This Edward, whom our manners term 'the prince.' More bitterly could I expostulate, Save that, for reverence to some alive, I give a sparing limit to my tongue. Then, good my lord, take to your royal self This proffered benefit of dignity; If not to bless us and the land withal, Yet to draw forth your noble ancestry From the corruption of abusing times, Unto a lineal true-derived course.

MAY. Do, good my lord, your citizens entreat you. BUCK. Refuse not, mighty lord, this proffered love. CATE. Oh, make them joyful, grant their lawful suit! GLOU. Alas, why would you heap these cares on me?

I am unfit for state and majesty: I do beseech you, take it not amiss; I cannot nor I will not yield to you.

BUCK. If you refuse it—as, in love and zeal, Loth to depose the child, your brother's son; As well we know your tenderness of heart And gentle, kind, effeminate remorse, Which we have noted in you to your kin,

And egally indeed to all estates—
Yet whether you accept our suit or no,
Your brother's son shall never reign our king;
But we will plant some other in the throne,
To the disgrace and downfall of your house:
And in this resolution here we leave you.—
Come, citizens: 'zounds! I'll entreat no more.

GLOU. Oh, do not swear, my lord of Buckingham. 220

[Exit BUCKINGHAM with the Citizens.

CATE. Call them again, my lord, accept their suit.
ANOTHER. Do, good my lord, lest all the land do rue it.
GLOU. Would you enforce me to a world of care?
Call them again. I am not made of stone,

But penetrable to your kind entreats, Albeit against my conscience and my soul.

# Re-enter BUCKINGHAM and the rest.

Cousin of Buckingham, and you sage, grave men, Since you will buckle fortune on my back, To bear her burthen, whether I will or no, I must have patience to endure the load: But if black scandal or foul-faced reproach Attend the sequel of your imposition, Your mere enforcement shall acquittance me From all the impure blots and stains thereof; For God he knows, and you may partly see,

How far I am from the desire thereof.

MAY. God bless your grace! we see it, and will say it.

GLOU. In saying so, you shall but say the truth.

BUCK. Then I salute you with this kingly title:

Long live Richard, England's royal king! 240
MAY and CIT. Amen.

BUCK. To-morrow will it please you to be crowned? GLOU. Even when you please, since you will have it so, BUCK. To-morrow, then, we will attend your grace:

And so most joyfully we take our leave.

GLOU, Come, let us to our holy task again. Farewell, good cousin, farewell, gentle friends.

[Exeunt.

# ACT IV.

# SCENE I. Before the Tower.

Enter, on one side, QUEEN ELIZABETH, DUCHESS OF YORK, and DORSET; on the other, ANNE, DUCHESS OF GLOUCESTER, leading LADY MARGARET PLANTAGENET, CLARENCE'S young daughter.

DUCH. Who meets us here? my niece Plantagenet Led in the hand of her kind aunt of Gloucester? Now, for my life, she's wandering to the Tower, On pure heart's love to greet the tender princes. Daughter, well met.

ANNE. God give your graces both

A happy and a joyful time of day!

Q. ELIZ. As much to you, good sister! Whither away?

ANNE. No farther than the Tower; and, as I guess, Upon the like devotion as yourselves, To gratulate the gentle princes there. Q. ELIZ. Kind sister, thanks: we'll enter all together.

#### Enter BRAKENBURY.

And, in good time, here the lieutenant comes. Master lieutenant, pray you, by your leave, How doth the prince, and my young son of York?

BRAK. Right well, dear madam. By your patience, I may not suffer you to visit them;

The king hath straitly charged the contrary.

O. ELIZ. The king! why, who's that? Brak. I cry you mercy: I mean the lord protector. Q. ELIZ. The lord protect him from that kingly title! 20

Hath he set bounds betwixt their love and me? I am their mother; who should keep me from them?

DUCH. I am their father's mother; I will see them. ANNE. Their aunt I am in law, in love their mother: Then bring me to their sights; I'll bear thy blame, And take thy office from thee, on my peril.

BRAK. No, madam, no; I may not leave it so: I am bound by oath, and therefore pardon me.

# Enter LORD STANLEY.

STAN. Let me but meet you, ladies, one hour hence, And I'll salute your grace of York as mother, And reverend looker-on, of two fair queens. [To Anne] Come, madam, you must straight to Westminster.

There to be crowned Richard's royal queen.

Q. ELIZ. Oh, cut my lace asunder, that my pent heart May have some scope to beat, or else I swoon, With this dead-killing news!

ANNE. Despiteful tidings! O unpleasing news!

DOR. Be of good cheer: mother, how fares your grace? Q. ELIZ. O Dorset, speak not to me, get thee hence! Death and destruction dog thee at the heels; 40 Thy mother's name is ominous to children. If thou wilt outstrip death, go cross the seas, And live with Richmond, from the reach of hell: Go, hie thee, hie thee, from this slaughter-house, Lest thou increase the number of the dead;

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And make me die the thrall of Margaret's curse, Nor mother, wife, nor England's counted queen.

STAN. Full of wise care is this your counsel, madam. Take all the swift advantage of the hours; You shall have letters from me to my son 50 To meet you on the way, and welcome you.

Be not ta'en tardy by unwise delay.

Duch. O ill-dispersing wind of misery! O my accursed womb, the bed of death! A cockatrice hast thou hatched to the world, Whose unavoided eye is murderous.

STAN. Come, madam, come; I in all haste was sent.

ANNE. And I in all unwillingness will go. I would to God that the inclusive verge Of golden metal that must round my brow Were red-hot steel, to sear me to the brain! Anointed let me be with deadly venom,

And die, ere men can say, "God save the queen!" Q. ELIZ. Go, go, poor soul, I envy not thy glory;

To feed my humour, wish thyself no harm.

ANNE. No! why? When he that is my husband now Came to me, as I followed Henry's corse, When scarce the blood was well washed from his hands Which issued from my other angel husband, And that dead saint which then I weeping followed; Oh, when, I say, I looked on Richard's face, This was my wish: "Be thou," quoth I, "accursed, For making me, so young, so old a widow! And, when thou wedd'st, let sorrow haunt thy bed; And be thy wife—if any be so mad— As miserable by the life of thee

As thou hast made me by my dear lord's death!" Lo, ere I can repeat this curse again,

Even in so short a space, my woman's heart Grossly grew captive to his honey words

And proved the subject of my own soul's curse, Which ever since hath kept my eyes from rest; For never yet one hour in his bed

Have I enjoyed the golden dew of sleep, But have been waked by his timorous dreams. Besides, he hates me for my father Warwick;

And will, no doubt, shortly be rid of me.

Q. ELIZ. Poor heart, adieu! I pity thy complaining.

ANNE. No more than from my soul I mourn for yours. · Q. ELIZ. Farewell, thou woful welcomer of glory! 90 ANNE. Adieu, poor soul, that tak'st thy leave of it! DUCH. [To DORSET] Go thou to Richmond, and good fortune guide thee!

[ To Anne] Go thou to Richard, and good angels guard thee! [To ELIZ.] Go thou to sanctuary, and good thoughts

possess thee!

I to my grave, where peace and rest lie with me! Eighty odd years of sorrow have I seen,

And each hour's joy wrecked with a week of teen.

Q. ELIZ. Stay, yet look back with me unto the Tower. Pity, you ancient stones, those tender babes Whom envy hath immured within your walls! 100 Rough cradle for such little pretty ones! Rude ragged nurse, old sullen playfellow For tender princes, use my babies well! So foolish sorrow bids your stones farewell. Exeunt.

#### SCENE II. London. The Palace.

Sennet. Enter RICHARD, in pomp, crowned; BUCKING-HAM, CATESBY, a Page, and others.

K. RICH. Stand all apart. Cousin of Buckingham! BUCK. My gracious sovereign?

K. RICH. Give me thy hand. [Here he ascendeth his

throne.] Thus high, by thy advice And thy assistance, is King Richard seated: But shall we wear these honours for a day! Or shall they last, and we rejoice in them?

BUCK. Still live they, and for ever may they last! K. RICH. O Buckingham, now do I play the touch, To try if thou be current gold indeed: Young Edward lives: think now what I would say. 10

BUCK. Say on, my loving lord.

K. RICH. Why, Buckingham, I say, I would be king. BUCK. Why, so you are, my thrice renowned liege. K. RICH. Ha! am I king? 't is so: but Edward lives. Buck. True, noble prince.

O bitter consequence, K. Rich. That Edward still should live, 'true, noble prince!' Cousin, thou wert not wont to be so dull: Shall I be plain? I wish the bastards dead;

And I would have it suddenly performed. What sayest thou? speak suddenly; be brief.

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BUCK. Your grace may do your pleasure.

K. RICH. Tut, tut, thou art all ice, thy kindness freezeth:

Say, have I thy consent that they shall die?

BUCK. Give me some breath, some little pause, my lord, Before I positively speak herein:

I will resolve your grace immediately. [Exit. CATE. [Aside] The king is angry: see, he bites the lip.

K. RICH. I will converse with iron-witted fools

And unrespective boys: none are for me That look into me with considerate eyes:

e eyes :

High-reaching Buckingham grows circumspect.

Boy!

PAGE. My lord?

K. RICH. Know'st thou not any whom corrupting gold

Would tempt unto a close exploit of death?

PAGE. My lord, I know a discontented gentleman, Whose humble means match not his haughty mind: Gold were as good as twenty orators,

And will, no doubt, tempt him to anything.

K. RICH. What is his name?

PAGE. His name, my lord, is Tyrrel. 40 K. RICH. I partly know the man: go, call him hither.

[Exit Page.

The deep-revolving witty Buckingham
No more shall be the neighbour to my counsel:
Hath he so long held out with me untired,
And stops he now for breath? Well, be it so.

### Enter STANLEY.

How now! what news with you?

STAN. My lord, I hear the Marquis Dorset's fled To Richmond, in those parts beyond the seas, Where he abides.

K. RICH. Catesby.

CATE. My lord?

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K. RICH. Rumour it abroad
That Anne, my wife, is sick and like to die:
I will take order for her keeping close.
Inquire me out some mean-born gentleman,
Whom I will marry straight to Clarence' daughter:
The boy is foolish, and I fear not him.

Look, how thou dream'st! I say again, give out
That Anne my wife is sick and like to die:
About it; for it stands me much upon, 60
To stop all hopes whose growth may damage me.
[Exit CATESBY.

I must be married to my brother's daughter, Or else my kingdom stands on brittle glass. Murder her brothers, and then marry her! Uncertain way of gain! But I am in So far in blood that sin will pluck on sin: Tear-falling pity dwells not in this eye.

# Re-enter Page, with TYRREL.

Is thy name Tyrrel?

TYR. James Tyrrel, and your most obedient subject.

K. RICH. Art thou, indeed?

Tyr. Prove me, my gracious sovereign. 76 K. RICH. Dar'st thou resolve to kill a friend of mine?

TYR. Ay, my lord;

But I had rather kill two enemies.

K. RICH. Why, there thou hast it: two deep enemies,
Foes to my rest and my sweet sleep's disturbers
Are they that I would have thee deal upon:

Tyrrel, I mean those bastards in the Tower.

Tyr. Let me have open means to come to them,

And soon I'll rid you from the fear of them.

K. RICH. Thou sing'st sweet music. Hark, come hither, Tyrrel:

Go, by this token; rise, and lend thine ear: [Whispers. There is no more but so: say it is done, And I will love thee, and prefer thee too.

TYR. 'Tis done, my gracious lord.

K. RICH. Shall we hear from thee, Tyrrel, ere we sleep? Tyr. Ye shall, my lord. [Exit.

### Re-enter BUCKINGHAM.

BUCK. My lord, I have considered in my mind
The late demand that you did sound me in.
K.RICH. Well, let that pass. Dorset is fled to Richmond.
BUCK. I hear that news, my lord.
K. RICH. Stanley, he is your wife's son: well, look to it.
BUCK. My lord, I claim your gift, my due by promise,
For which your honour and your faith is pawned;

110

The earldom of Hereford and the moveables The which you promised I should possess.

K. RICH. Stanley, look to your wife: if she convey

Letters to Richmond, you shall answer it.

BUCK. What says your highness to my just demand?

K. RICH. As I remember, Henry the Sixth

Did prophesy that Richmond should be king,

When Richmond was a little peevish boy. A king, perhaps, perhaps,—

BUCK. My lord!

K. RICH. How chance the prophet could not at that time

Have told me, I being by, that I should kill him? BUCK. My lord, your promise for the earldom,— K. RICH. Richmond! When last I was at Exeter,

The mayor in courtesy showed me the castle,

And called it Rougemont: at which name I started,

Because a bard of Ireland told me once,

I should not live long after I saw Richmond.

BUCK. My lord!

K. RICH. Ay, what's o'clock?

BUCK. I am thus bold to put your grace in mind Of what you promised me.

Well, but what's o'clock? K. RICH.

BUCK. Upon the stroke of ten.

Well, let it strike. K. Rich.

BUCK. Why let it strike?

K. RICH. Because that, like a Jack, thou keep'st the stroke Betwixt thy begging and my meditation.

I am not in the giving vein to-day. 120

BUCK. Why, then resolve me whether you will or no. K. RICH. Tut, tut,

Thou troublest me; I am not in the vein.

[Exeunt all but BUCKINGHAM.

BUCK. Is it even so? rewards he my true service With such contempt? made I him king for this? Oh, let me think on Hastings and be gone To Brecknock, while my fearful head is on! Exit.

# . SCENE III. The same.

#### Enter TYRREL.

TYR. The tyrannous and bloody deed is done, The most arch act of piteous massacre

That ever yet this land was guilty of. Dighton and Forrest, whom I did suborn To do this ruthless piece of butchery, Although they were fleshed villains, bloody dogs, Melting with tenderness and kind compassion, Wept like two children in their death's sad stories. 'Lo, thus,' quoth Dighton, 'lay those tender babes:' 'Thus, thus,' quoth Forrest, 'girdling one another 10 Within their innocent alabaster arms: Their lips were four red roses on a stalk, Which in their summer beauty kissed each other. A book of prayers on their pillow lay; Which once,' quoth Forrest, 'almost changed my mind; But, oh! the devil'—there the villain stopped; Whilst Dighton thus told on: 'We smothered The most replenished sweet work of nature, That from the prime creation e'er she framed.' Thus both are gone with conscience and remorse; 20 They could not speak; and so I left them both, To bring this tidings to the bloody king. And here he comes.

#### Enter KING RICHARD.

All hail, my sovereign liege!
K. RICH. Kind Tyrrel, am I happy in thy news?
TYR. If to have done the thing you gave in charge
Beget your happiness, be happy then,
For it is done, my lord.

K. RICH. But didst thou see them dead?

TYR. I did, my lord.

K. RICH. And buried, gentle Tyrrel?

Tyr. The chaplain of the Tower hath buried them;
But how of in what place I do not know.

But how of in what place I do not know.

K. RICH, Come to me, Tyrrel, soon at after-supper,
And thou shalt tell the process of their death.

Meantime, but think how I may do thee good,
And be inheritor of thy desire.

Farewell till soon.

[Exil Tyrrel.
The son of Clarence have I pent up close:

The son of Clarence have I pent up close: His daughter meanly have I matched in marriage; The sons of Edward sleep in Abraham's bosom, And Anne my wife hath bid the world good night. Now, for I know the Breton Richmond aims

40

At young Elizabeth, my brother's daughter, And, by that knot, looks proudly o'er the crown, To her I go, a jolly thriving wooer.

### Enter CATESBY.

CATE, My lord!

K. RICH. Good news or bad that thou com'st in so bluntly?

CATE. Bad news, my lord: Ely is fled to Richmond; And Buckingham, backed with the hardy Welshmen,

Is in the field, and still his power increaseth.

K. RICH. Ely with Richmond troubles me more near
Than Buckingham and his rash-levied army.

Come, I have heard that fearful commenting
Is leaden servitor to dull delay;
Delay leads impotent and snail-paced beggary:
Then fiery expedition be my wing,
Jove's Mercury, and herald for a king!
Come, muster men: my counsel is my shield;
We must be brief when traitors brave the field. [Exeunt.

# SCENE IV. Before the Palace. Enter QUEEN MARGARET.

Q. MAR. So, now prosperity begins to mellow And drop into the rotten mouth of death. Here in these confines slily have I lurked, To watch the waning of mine adversaries. A dire induction am I witness to, And will to France, hoping the consequence Will prove as bitter, black, and tragical. Withdraw thee, wretched Margaret: who comes here?

# Enter QUEEN ELIZABETH and the DUCHESS OF YORK.

O. ELIZ. Ah, my young princes! ah, my tender babes! My unblown flowers, new-appearing sweets! Io If yet your gentle souls fly in the air, And be not fixed in doom perpetual, Hover about me with your airy wings And hear your mother's lamentation!

Q. MAR. Hover about her; say, that right for right Hath dimmed your infant morn to aged night.

DUCH. So many miseries have crazed my voice,

50

That my woe-wearied tongue is mute and dumb, Edward Plantagenet, why art thou dead?

Q. MAR. Plantagenet doth quit Plantagenet.

Edward for Edward pays a dying debt.

Q. ELIZ. Wilt thou, O God, fly from such gentle lambs, And throw them in the entrails of the wolf?

When didst thou sleep when such a deed was done?

Q. MAR. When holy Harry died, and my sweet son.

DUCH. Blind sight, dead life, poor mortal living ghost, Woe's scene, world's shame, grave's due by life usurped, Brief abstract and record of tedious days, Rest thy unrest on England's lawful earth, [Sitting down.

Unlawfully made drunk with innocents' blood! 30 Q. ELIZ. Oh that thou wouldst as well afford a grave,

As thou canst yield a melancholy seat!

Then would I hide my bones, not rest them here. Oh, who hath any cause to mourn but I?

Q. MAR. If ancient sorrow be most reverend,
Give mine the benefit of seniory,
And let my woes frown on the upper hand.
If sorrow can admit society, [Sitting down with them.
Tell o'er your woes again by viewing mine:
I had an Edward, till a Richard killed him;
I had a Harry, till a Richard killed him:
Thou hadst an Edward, till a Richard killed him;
Thou hadst a Richard, till a Richard killed him.
DUCH. I had a Richard too, and thou didst kill him;

I had a Rutland too, thou holp'st to kill him.

Q. MAR. Thou hadst a Clarence too, and Richard killed him.

From forth the kennel of thy womb hath crept A hell-hound that doth hunt us all to death: That dog, that had his teeth before his eyes, To worry lambs and lap their gentle blood, That foul defacer of God's handiwork, That excellent grand tyrant of the earth, That reigns in gallèd eyes of weeping souls, Thy womb let loose, to chase us to our graves. O upright, just, and true-disposing God, How do I thank thee, that this carnal cur Preys on the issue of his mother's body, And makes her pew-fellow with others' moan!

DUCH. O Harry's wife, triumph not in my woes? God witness with me, I have wept for thine. 60 Q. MAR. Bear with me: I am hungry for revenge, And now I cloy me with beholding it. Thy Edward he is dead, that stabbed my Edward; Thy other Edward dead, to quit my Edward; Young York he is but boot, because both they Match not the high perfection of my loss: Thy Clarence he is dead that killed my Edward; And the beholders of this tragic play, The adulterate Hastings, Rivers, Vaughan, Grey, Untimely smothered in their dusky grayes. 70 Richard yet lives, hell's black intelligencer, Only reserved their factor, to buy souls And send them thither: but at hand, at hand, Ensues his piteous and unpitied end: Earth gapes, hell burns, fiends roar, saints pray, To have him suddenly conveyed away. Cancel his bond of life, dear God, I pray, That I may live to say, 'The dog is dead!' Q. ELIZ. Oh, thou didst prophesy the time would come That I should wish for thee to help me curse 80 That bottled spider, that foul bunch-backed toad! O. MAR. I called thee then vain flourish of my fortune; I called thee then poor shadow, painted queen; The presentation of but what I was: The flattering index of a direful pageant; One heaved a-high, to be hurled down below; A mother only mocked with two sweet babes; A dream of what thou wert, a breath, a bubble, A sign of dignity, a garish flag, To be the aim of every dangerous shot; 90 A queen in jest, only to fill the scene. Where is thy husband now? where be thy brothers? Where are thy children? wherein dost thou joy? Who sues to thee and cries 'God save the queen'? Where be the bending peers that flattered thee? Where be the thronging troops that followed thee? Decline all this, and see what now thou art: For happy wife, a most distressèd widow; For joyful mother, one that wails the name; For queen, a very caitiff crowned with care;

For one being sued to, one that humbly sues;

For one that scorned at me, now scorned of me; For one being feared of all, now fearing one; For one commanding all, obeyed of none. Thus hath the course of justice wheeled about, And left thee but a very prey to time; Having no more but thought of what thou wert, To torture thee the more, being what thou art. Thou didst usurp my place, and dost thou not Usurp the just proportion of my sorrow? 110 Now thy proud neck bears half my burthened yoke: From which even here I slip my weary neck, And leave the burthen of it all on thee. Farewell, York's wife, and queen of sad mischance:

These English woes will make me smile in France. Q. ELIZ. Oh thou well skilled in curses, stay awhile,

And teach me how to curse mine enemies! Q. MAR. Forbear to sleep the nights, and fast the days; Compare dead happiness with living woe; Think that thy babes were fairer than they were, 120 And he that slew them fouler than he is: Bettering thy loss makes the bad causer worse: Revolving this will teach thee how to curse.

Q. ELIZ. My words are dull: oh, quicken them with

thine! Q. MAR. Thy woes will make them sharp, and pierce Exit. like mine.

DUCH. Why should calamity be full of words? Q. ELIZ. Windy attorneys to their client woes,

Airy succeeders of intestate joys,

Poor breathing orators of miseries!

Let them have scope: though what they do impart Help not at all, yet do they ease the heart.

DUCH. If so, then be not tongue-tied: go with me, And in the breath of bitter words let's smother My damnèd son, which thy two sweet sons smothered. I hear his drum: be copious in exclaims.

Enter KING RICHARD, marching, with drums and trumpets.

K. RICH. Who intercepts my expedition? DUCH. Oh, she that might have intercepted thee By strangling thee in her accursed womb, From all the slaughters, wretch, that thou hast do ne!

Q. ELIZ. Hid'st thou that forehead with a golden crown, Where should be graven, if that right were right, The slaughter of the prince that owed that crown, And the dire death of my two sons and brothers? Tell me, thou villain slave, where are my children?

DUCH. Thou toad, thou toad, where is thy brother Clarence?

And little Ned Plantagenet, his son?

Q. ELIZ. Where is kind Hastings, Rivers, Vaughan, Grey?

K. RICH. A flourish, trumpets! strike alarum, drums! Let not the heavens hear these tell-tale women Rail on the Lord's anointed: strike, I say! Flourish. Alarums.

Either be patient, and entreat me fair, Or with the clamorous report of war Thus will I drown your exclamations.

DUCH. Art thou my son?

K. RICH. Ay, I thank God, my father, and yourself. DUCH. Then patiently hear my impatience.

K. RICH. Madam, I have a touch of your condition,

Which cannot brook the accent of reproof.

DUCH. Oh, let me speak!

K. RICH. Do then; but I'll not hear. DUCH. I will be mild and gentle in my speech. K. RICH. And brief, good mother; for I am in haste. DUCH. Art thou so hasty? I have stayed for thee,

God knows, in anguish, pain, and agony.

K. RICH. And came I not at last to comfort you? DUCH. No, by the holy rood, thou know'st it well, Thou cam'st on earth to make the earth my hell. A grievous burthen was thy birth to me; Tetchy and wayward was thy infancy; Thy school-days frightful, desperate, wild, and furious, Thy prime of manhood daring, bold, and venturous, 170 Thy age confirmed, proud, subtle, bloody, treacherous, More mild, but yet more harmful, kind in hatred: What comfortable hour canst thou name,

K. RICH. Faith, none, but Humphrey Hour, that called

your grace To breakfast once forth of my company. If I be so disgracious in your sight,

That ever graced me in thy company?

Let me march on, and not offend your grace. Strike up the drum.

I prithee, hear me speak. Duch.

K. RICH. You speak too bitterly.

Duch. Hear me a word: 180

For I shall never speak to thee again.

K. RICH. So.

DUCH. Either thou wilt die, by God's just ordinance, Ere from this war thou turn a conqueror, Or I with grief and extreme age shall perish, And never look upon thy face again. Therefore take with thee my most heavy curse; Which, in the day of battle, tire thee more Than all the complete armour that thou wear'st! My prayers on the adverse party fight; 190 And there the little souls of Edward's children Whisper the spirits of thine enemies, And promise them success and victory. Bloody thou art, bloody will be thy end:

Shame serves thy life and doth thy death attend.

Q. ELIZ. Though far more cause, yet much less spirit to curse

Abides in me; I say amen to all.

K. RICH. Stay, madam; I must speak a word with you.

Q. Eliz. I have no moe sons of the royal blood For thee to murder: for my daughters, Richard, 200 They shall be praying nuns, not weeping queens; And therefore level not to hit their lives.

K. RICH. You have a daughter called Elizabeth,

Virtuous and fair, royal and gracious.

Q. ELIZ. And must she die for this? Oh, let her live, And I'll corrupt her manners, stain her beauty; Slander myself as false to Edward's bed; Throw over her the veil of infamy:

So she may live unscarred of bleeding slaughter, I will confess she was not Edward's daughter.

K. RICH. Wrong not her birth, she is of royal blood.

Q ELIZ. To save her life, I'll say she is not so. K. RICH. Her life is only safest in her birth.

O. ELIZ. And only in that safety died her brothers. K. RICH. Lo, at their birth good stars were opposite. Q. ELIZ. No, to their lives bad friends were contrary.

K. RICH. All unavoided is the doom of destiny.

Q. ELIZ. True, when avoided grace makes destiny: My babes were destined to a fairer death, If grace had blessed thee with a fairer life, 220

K. RICH. You speak as if that I had slain my cousins. Q. ELIZ. Cousins, indeed; and by their uncle cozened

Of comfort, kingdom, kindred, freedom, life.
Whose hand soever lanced their tender hearts,
Thy head, all indirectly, gave direction:
No doubt the murderous knife was dull and blunt
Till it was whetted on thy stone-hard heart,
To revel in the entrails of my lambs.
But that still use of grief makes wild grief tame,
My tongue should to thy ears not name my boys,
Till that my nails were anchored in thine eyes;
And I, in such a desperate bay of death,
Like a poor bark of sails and tackling reft,
Rush all to pieces on thy rocky bosom.

K. RICH. Madam, so thrive I in my enterprise, And dangerous success of bloody wars, As I intend more good to you and yours

As I intend more good to you and yours Than ever you or yours were by me wronged!

Q. ELIZ. What good is covered with the face of heaven, To be discovered, that can do me good? 240

K. RICH. The advancement of your children, gentle lady. Q. ELIZ. Up to some scaffold, there to lose their heads?

K. RICH. No, to the dignity and height of honour,

The high imperial type of this earth's glory.

O. ELIZ. Flatter my sorrows with report of it;
Tell me what state, what dignity, what honour,

Canst thou demise to any child of mine?

K. RICH. Even all I have; yea, and myself and all, Will I withal endow a child of thine; So in the Lethe of thy angry soul
Thou drown the sad remembrance of those wrongs, Which thou supposest I have done to thee.

Q. ELIZ. Be brief, lest that the process of thy kindness

Last longer telling than thy kindness' date.

K. RICH. Then know, that from my soul I love thy daughter.

O. ELIZ. My daughter's mother thinks it with her soul. K. RICH. What do you think?

Q. ELIZ. That thou dost love my daughter from thy soul: So from thy soul's love didst thou love her brothers;

And from my heart's love I do thank thee for it. 260 K. RICH. Be not so hasty to confound my meaning: I mean, that with my soul I love thy daughter,

And mean to make her queen of England.

Q. ELIZ. Say then, who dost thou mean shall be her king? K. RICH. Even he that makes her queen: who should be else?

O. ELIZ. What, thou?
K. RICH. I, even I: what think you of it, madam?

Q. ELIZ. How canst thou woo her? K. RICH. That we That would I learn of you, As one being best acquainted with her humour.

Q. ELIZ. And wilt thou learn of me? K. RICH. Madam, with a Madam, with all my heart.

O. ELIZ. Send to her, by the man that slew her brothers, A pair of bleeding hearts; thereon engrave Edward and York; then haply she will weep: Therefore present to her,—as sometime Margaret Did to thy father, steeped in Rutland's blood,— A handkerchief; which, say to her, did drain The purple sap from her sweet brother's bodv. And bid her dry her weeping eyes therewith. If this inducement force her not to love, Send her a story of thy noble acts; Tell her thou mad'st away her uncle Clarence, Her uncle Rivers; yea, and, for her sake,

Mad'st quick conveyance with her good aunt Anne. K. RICH. Come, come, you mock me; this is not the

way To win your daughter.

There is no other way; Q. ELIZ. Unless thou couldst put on some other shape, And not be Richard that hath done all this.

K. RICH. Say that I did all this for love of her.

Q. ELIZ. Nay, then indeed she cannot choose but hate thee,

Having bought love with such a bloody spoil. 290 K. RICH. Look, what is done cannot be now amended: Men shall deal unadvisedly sometimes,

Which after hours give leisure to repent. If I did take the kingdom from your sons, To make amends, I'll give it to your daughter. If I have killed the issue of your womb.

To quicken your increase, I will beget Mine issue of your blood upon your daughter: A grandam's name is little less in love Than is the doting title of a mother; 300 They are as children but one step below, Even of your mettle, of your very blood; Of all one pain, save for a night of groans Endured of her, for whom you bid like sorrow. Your children were vexation to your youth, But mine shall be a comfort to your age. The loss you have is but a son being king, And by that loss your daughter is made queen. I cannot make you what amends I would. Therefore accept such kindness as I can. 310 Dorset your son, that with a fearful soul Leads discontented steps in foreign soil, This fair alliance quickly shall call home To high promotions and great dignity: The king, that calls your beauteous daughter wife, Familiarly shall call thy Dorset brother; Again shall you be mother to a king, And all the ruins of distressful times Repaired with double riches of content. What! we have many goodly days to see: 320 The liquid drops of tears that you have shed Shall come again, transformed to orient pearl, Advantaging their loan with interest Of ten times double gain of happiness. Go, then, my mother, to thy daughter go; Make bold her bashful years with your experience; Prepare her ears to hear a wooer's tale; Put in her tender heart the aspiring flame Of golden sovereignty; acquaint the princess With the sweet silent hours of marriage joys; 330 And when this arm of mine hath chastised The petty rebel, dull-brained Buckingham, Bound with triumphant garlands will I come And lead thy daughter to a conqueror's bed; To whom I will retail my conquest won, And she shall be sole victress, Cæsar's Cæsar. Q. ELIZ. What were I best to say? her father's brother Would be her lord? or shall I say, her uncle? Or, he that slew her brothers and her uncles?

Under what title shall I woo for thee, 340 That God, the law, my honour, and her love, Can make seem pleasing to her tender years? K. RICH. Infer fair England's peace by this alliance. Q. ELIZ. Which she shall purchase with still lasting war. K. RICH. Say that the king, which may command, entreats. Q. ELIZ. That at her hands which the king's King forbids. K. RICH. Say, she shall be a high and mighty queen. Q. ELIZ. To wail the title, as her mother doth. K. RICH. Say, I will love her everlastingly. O. ELIZ. But how long shall that title 'ever' last? 350 K. RICH. Sweetly in force until her fair life's end. Q. ELIZ. But how long fairly shall her sweet life last? K. RICH. So long as heaven and nature lengthens it. O. ELIZ. So long as hell and Richard likes of it. K. RICH. Say I, her sovereign, am her subject love. Q. ELIZ. But she, your subject, loathes such sovereignty. K. RICH. Be eloquent in my behalf to her. Q. Eliz. An honest tale speeds best being plainly told. K. RICH. Then in plain terms tell her my loving tale. Q. ELIZ. Plain and not honest is too harsh a style. 360 K. RICH. Your reasons are too shallow and too quick. Q. ELIZ. Oh no, my reasons are too deep and dead; Too deep and dead, poor infants, in their grave. K. RICH. Harp not on that string, madam; that is past. O. ELIZ. Harp on it still shall I till heart-strings break. K. RICH. Now, by my George, my garter, and my crown— Q. ELIZ. Profaned, dishonoured, and the third usurped. К. Rich. I swear-Q. ELIZ. By nothing; for this is no oath: The George, profaned, hath lost his holy honour: The garter, blemished, pawned his knightly virtue; 370 The crown, usurped, disgraced his kingly glory. If something thou wilt swear to be believed, Swear then by something that thou hast not wronged. K. RICH. Now, by the world-Q. ELIZ. 'T is full of thy foul wrongs. К. Rich. My father's death-

K. RICH. Then, by myself— Q. ELIZ. Thyself thyself misusest.

Q. Eliz.

Thy life hath that dishonoured.

410

K. RICH. Why then, by God-

O. ELIZ. God's wrong is most of all. If thou hadst feared to break an oath by Him, The unity the king thy brother made Had not been broken, nor my brother slain:

If thou hadst feared to break an oath by Him, The imperial metal, circling now thy brow, Had graced the tender temples of my child, And both the princes had been breathing here, Which now, two tender playfellows for dust, Thy broken faith hath made a prey for worms. What canst thou swear by now?

K. RICH. The time to come.

Q. ELIZ. That thou hast wronged in the time o'er past; For I myself have many tears to wash Hereafter time, for time past wronged by thee.

390 The children live, whose parents thou hast slaughtered, Ungoverned youth, to wail in it their age; The parents live, whose children thou hast butchered, Old withered plants, to wail it with their age. Swear not by time to come; for that thou hast Misused ere used, by time misused o'erpast.

K. RICH. As I intend to prosper and repent, So thrive I in my dangerous attempt Of hostile arms! myself myself confound! Heaven and fortune bar me happy hours! Day, yield me not thy light; nor, night, thy rest! Be opposite all planets of good luck To my proceedings, if, with pure heart's love, Immaculate devotion, holy thoughts, I tender not thy beauteous princely daughter! In her consists my happiness and thine; Without her, follows to this land and me, To thee, herself, and many a Christian soul, Death, desolation, ruin, and decay: It cannot be avoided but by this; It will not be avoided but by this. Therefore, good mother—I must call you so— Be the attorney of my love to her: Plead what I will be, not what I have been; Not my deserts, but what I will deserve;

Urge the necessity and state of times, And be not peevish-fond in great designs. O. Eliz. Shall I be tempted of the devil thus?  $\tilde{K}$ . RICH. Ay, if the devil tempt thee to do good.

Q. Eliz. Shall I forget myself to be myself? K. RICH. Ay, if yourself's remembrance wrong yourself.

O. ELIZ. But thou didst kill my children.

K. RICH. But in your daughter's womb I bury them: Where in that nest of spicery they shall breed

Selves of themselves, to your recomforture.

Q. ELIZ. Shall I go win my daughter to thy will? K. RICH. And be a happy mother by the deed.

Q. ELIZ. I go. Write to me very shortly,

And you shall understand from me her mind. K. RICH. Bear her my true love's kiss; and so, farewell. [Exit QUEEN ELIZABETH.

Relenting fool, and shallow, changing woman!

# Enter RATCLIFF; CATESBY following.

How now! what news?

RAT. My gracious sovereign, on the western coast Rideth a puissant navy; to the shore Throng many doubtful hollow-hearted friends, Unarmed, and unresolved to beat them back: 'Tis thought that Richmond is their admiral; And there they hull, expecting but the aid Of Buckingham to welcome them ashore.

K. RICH. Some light-foot friend post to the Duke of Norfolk: 440

Ratcliff, thyself, or Catesby; where is he?

CATE. Here, my lord.

K. RICH. Fly to the duke: [To RATCLIFF] Post thou. to Salisbury:

When thou com'st thither, -[ To CATESBY] Dull, unmindful villain.

Why stand'st thou still, and go'st not to the duke?

CATE. First, mighty sovereign, let me know your mind, What from your grace I shall deliver to him.

K. RICH. Oh, true, good Catesby: bid him levy straight The greatest strength and power he can make, And meet me presently at Salisbury. 450

CATE. I go. Exit. RAT. What is't your highness' pleasure I shall do

At Salisbury?

K. RICH. Why, what wouldst thou do there before I go?

RAT. Your highness told me I should post before. K. RICH. My mind is changed, sir, my mind is changed.

#### Enter STANLEY.

How now, what news with you?

STAN. None good, my lord, to please you with the hearing;

Nor none so bad, but it may well be told.

K. RICH. Heyday, a riddle! neither good nor bad! 460 Why dost thou run so many mile about, When thou mayst tell thy tale a nearer way?

Once more, what news?

STAN.

Richmond is on the seas. K. RICH. There let him sink, and be the seas on him!

White-livered runagate, what doth he there?

STAN. I know not, mighty sovereign, but by guess. K. RICH. Well, sir, as you guess, as you guess?

STAN. Stirred up by Dorset, Buckingham, and Ely,

He makes for England, there to claim the crown.

K. RICH. Is the chair empty? is the sword unswayed? 470 Is the king dead? the empire unpossessed?

What heir of York is there alive but we?

And who is England's king but great York's heir?

Then, tell me, what doth he upon the sea?

STAN. Unless for that, my liege, I cannot guess. K. RICH. Unless for that he comes to be your liege, You cannot guess wherefore the Welshman comes.

Thou wilt revolt, and fly to him, I fear.

STAN. No, mighty liege: therefore mistrust me not. K. RICH. Where is thy power, then, to beat him back? 480

Where are thy tenants and thy followers? Are they not now upon the western shore,

Safe-conducting the rebels from their ships? STAN. No, my good lord, my friends are in the north. K. RICH. Cold friends to Richard: what do they in

the north,

When they should serve their sovereign in the west? STAN. They have not been commanded, mighty sovereign:

Please it your majesty to give me leave,

I'll muster up my friends, and meet your grace

Where and what time your majesty shall please. K. RICH. Ay, ay, thou wouldst be gone to join with

Richmond: I will not trust you, sir.

Most mighty sovereign, STAN. You have no cause to hold my friendship doubtful: I never was nor never will be false.

K. RICH. Well.

Go muster men; but, hear you, leave behind Your son, George Stanley: look your faith be firm, Or else his head's assurance is but frail.

STAN. So deal with him as I prove true to you. [Exit.

# Enter a Messenger.

MESS. My gracious sovereign, now in Devonshire, 500 As I by friends am well advertised, Sir Edward Courtney, and the haughty prelate, Bishop of Exeter, his brother there, With many moe confederates, are in arms.

# Enter another Messenger.

SEC. MESS. My liege, in Kent the Guilfords are in arms; And every hour more competitors Flock to their aid, and still their power increaseth.

# Enter another Messenger.

THIRD MESS. My lord, the army of the Duke of Buckingham-

K. RICH. Out on you, owls! nothing but songs of death? [He striketh him.

Take that, until thou bring me better news. 510 THIRD MESS. The news I have to tell your majesty Is, that by sudden floods and fall of waters, Buckingham's army is dispersed and scattered; And he himself wandered away alone,

No man knows whither.

K. Rich. I cry thee mercy: There is my purse to cure that blow of thine. Hath any well-advised friend proclaimed Reward to him that brings the traitor in?

THIRD MESS. Such proclamation hath been made, my liege.

Enter another Messenger.

FOURTH MESS. Sir Thomas Lovel and Lord Marquis Dorset, 520 'Tis said, my liege, in Yorkshire are in arms.

Yet this good comfort bring I to your grace,
The Breton navy is dispersed by tempest:
Richmond, in Dorsetshire, sent out a boat
Unto the shore to ask those on the banks
If they were his assistants, yea or no;
Who answered him, they came from Buckingham
Upon his party: he mistrusting them,
Hoised sail, and made away for Brittany.

K RICH March on march on since we are unit

K. RICH. March on, march on, since we are up in arms; If not to fight with foreign enemies,

Yet to beat down these rebels here at home.

#### Re-enter CATESBY.

CATE. My liege, the Duke of Buckingham is taken; That is the best news: that the Earl of Richmond Is with a mighty power landed at Milford, Is colder tidings, yet they must be told.

K. RICH. Away towards Salisbury! while we reason

here,

A royal battle might be won and lost:

Some one take order Buckingham be brought

To Salisbury; the rest march on with me.

[Flourish. Exeunt.

# SCENE V. Lord Derby's house.

Enter STANLEY and SIR CHRISTOPHER URSWICK.

DER. Sir Christopher, tell Richmond this from me:
That in the sty of this most bloody boar
My son George Stanley is franked up in hold:
If I revolt, off goes young George's head;
The fear of that withholds my present aid.
But, tell me, where is princely Richmond now?
CHRIS. At Pembroke, or at Ha'rford-west, in Wales.
DER. What men of name resort to him?
CHRIS. Sir Walter Herbert, a renowned soldier;
Sir Gilbert Talbot, Sir William Stanley;
IO Oxford, redoubted Pembroke, Sir James Blunt,
And Rice ap Thomas, with a valiant crew;
And many moe of noble fame and worth:

If by the way they be not fought withal.

And towards London they do bend their course,

DER. Return unto thy lord; commend me to him:
Tell him the queen hath heartily consented
He shall espouse Elizabeth her daughter.
These letters will resolve him of my mind.
Farewell.

[Exeunt. 20

# ACT V.

SCENE I. Salisbury. An open place.

Enter the Sheriff, and BUCKINGHAM, with halberds, led to execution.

BUCK. Will not King Richard let me speak with him?

SHER. No, my good lord; therefore be patient. BUCK. Hastings, and Edward's children, Rivers, Grey, Holy King Henry, and thy fair son Edward, Vaughan, and all that have miscarried By underhand corrupted foul injustice, If that your moody discontented souls Do through the clouds behold this present hour, Even for revenge mock my destruction! This is All-Souls' day, fellows, is it not? 10 SHER. It is, my lord. BUCK. Why, then All-Souls' day is my body's doomsday. This is the day that, in King Edward's time, I wished might fall on me, when I was found False to his children or his wife's allies; This is the day wherein I wished to fall By the false faith of him I trusted most; This, this All-Souls' day to my fearful soul Is the determined respite of my wrongs: That high All-Seer that I dallied with 20 Hath turned my feignèd prayer on my head And given in earnest what I begged in jest. Thus doth he force the swords of wicked men To turn their own points on their masters' bosoms: Now Margaret's curse is fallen upon my head; 'When he,' quoth she, 'shall split thy heart with sorrow, Remember Margaret was a prophetess.' Come, sirs, convey me to the block of shame: Wrong hath but wrong, and blame the due of blame. [Exeunt.

#### SCENE II. The camp near Tamworth,

Enter RICHMOND, OXFORD, BLUNT, HERBERT, and others, with drum and colours.

RICHM. Fellows in arms, and my most loving friends, Bruised underneath the yoke of tyranny, Thus far into the bowels of the land Have we marched on without impediment; And here receive we from our father Stanley Lines of fair comfort and encouragement. The wretched, bloody, and usurping boar, That spoiled your summer fields and fruitful vines, Swills your warm blood like wash, and makes his trough In your embowelled bosoms, this foul swine Lies now even in the centre of this isle, Near to the town of Leicester, as we learn: From Tamworth thither is but one day's march. In God's name, cheerly on, courageous friends, To reap the harvest of perpetual peace By this one bloody trial of sharp war. OXF. Every man's conscience is a thousand swords,

To fight against that bloody homicide.

HERB. I doubt not but his friends will fly to us.

BLUNT. He hath no friends but who are friends for fear, Which in his greatest need will shrink from him. RICHM. All for our vantage. Then, in God's name, march: True hope is swift, and flies with swallow's wings; Kings it makes gods, and meaner creatures kings.

Exeunt.

# SCENE III. Bosworth field.

Enter KING RICHARD, in arms, with NORFOLK, the EARL OF SURREY, and others.

K. RICH. Here pitch our tents, even here in Bosworth field.

My lord of Surrey, why look you so sad?

SUR. My heart is ten times lighter than my looks.

K. RICH. My lord of Norfolk,-

Nor. Here, most gracious liege. K. RICH. Norfolk, we must have knocks; ha! must we not?

NOR. We must both give and take, my gracious lord. K. RICH. Up with my tent there! here will I lie to-night: But where to-morrow? Well, all's one for that. Who hath descried the number of the foe?

NOR. Six or seven thousand is their utmost power.
K. RICH. Why, our battalion trebles that account:
Besides, the king's name is a tower of strength,
Which they upon the adverse party want.
Up with my tent there! Valiant gentlemen,

Let us survey the vantage of the field; Call for some men of sound direction: Let's want no discipline, make no delay; For, lords, to-morrow is a busy day.

Exeunt.

20

30

Enter, on the other side of the field, RICHMOND, SIR WILLIAM BRANDON, OXFORD, and others. Some of the Soldiers pitch RICHMOND'S tent.

RICHM. The weary sun hath made a golden set, And, by the bright track of his fiery car, Gives signal of a goodly day to-morrow. Sir William Brandon, you shall bear my standard. Give me some ink and paper in my tent; I'll draw the form and model of our battle. Limit each leader to his several charge, And part in just proportion our small strength. My lord of Oxford, you, Sir William Brandon, And you, Sir Walter Herbert, stay with me. The Earl of Pembroke keeps his regiment: Good Captain Blunt, bear my good night to him, And by the second hour in the morning Desire the earl to see me in my tent: Yet one thing more, good Blunt, before thou go'st, Where is Lord Stanley quartered, dost thou know? BLUNT. Unless I have mista'en his colours much,

BLUNT. Unless I have mista'en his colours muc Which well I am assured I have not done, His regiment lies half a mile at least

South from the mighty power of the king.
RICHM. If without peril it be possible,

Sweet Blunt, make some good means to speak with him, And give him from me this most needful scroll.

BLUNT. Upon my life, my lord, I'll undertake it; And so, God give you quiet rest to-night!

RICHM. Good night, good Captain Blunt. Come, gentlemen,

Let us consult upon to-morrow's business:

70

In to our tent; the air is raw and cold.

[They withdraw into the tent.

Enter, to his tent, KING RICHARD, NORFOLK, RATCLIFF, CATESBY, and others.

K. RICH. What is 't o'clock?

CATE. It's supper-time, my lord;

It's nine o'clock.

K. RICH. I will not sup to-night.

Give me some ink and paper.

What, is my beaver easier than it was?

And all my armour laid into my tent?

CATE. It is, my liege; and all things are in readiness. K. RICH. Good Norfolk, hie thee to thy charge;

Use careful watch, choose trusty sentinels.

. Nor. I go, my lord.

K. RICH. Stir with the lark to-morrow, gentle Norfolk. Nor. I warrant you, my lord. [Exit.

K. RICH. Catesby?

CATE. My lord?

K. RICH. Send out a pursuivant at arms
To Stanley's regiment; bid him bring his power 60
Before sunrising, lest his son George fall
Into the blind cave of eternal night. [Exit CATESBY.

Fill me a bowl of wine. Give me a watch. Saddle white Surrey for the field to-morrow.

Look that my staves be sound, and not too heavy.

Ratcliff!

RAT. My lord?

K. RICH. Saw'st thou the melancholy lord Northumberland?

RAT. Thomas the Earl of Surrey, and himself, Much about cock-shut time, from troop to troop Went through the army, cheering up the soldiers.

K. RICH. So, I am satisfied. Give me a bowl of wine; I have not that alacrity of spirit,

Nor cheer of mind, that I was wont to have.

Set it down. Is ink and paper ready?

RAT. It is, my lord.

K. RICH. Bid my guard watch; leave me.

Ratcliff, about the mid of night come to my tent And help to arm me. Leave me, I say.

[Exeunt RATCLIFF and the other Attendants.

# Enter DERBY to RICHMOND in his tent, lords and others attending.

DER. Fortune and victory sit on thy helm!
RICHM. All comfort that the dark night can afford 80
Be to thy person, noble father-in-law!

Tell me, how fares our loving mother?

DER. I, by attorney, bless thee from thy mother, Who prays continually for Richmond's good: So much for that. The silent hours steal on, And flaky darkness breaks within the east. In brief,—for so the season bids us be,— Prepare thy battle early in the morning, And put thy fortune to the arbitrement Of bloody strokes and mortal-staring war. I, as I may—that which I would I cannot,— With best advantage will deceive the time, And aid thee in this doubtful shock of arms: But on thy side I may not be too forward, Lest, being seen, thy brother, tender George, Be executed in his father's sight. Farewell: the leisure and the fearful time Cuts off the ceremonious vows of love And ample interchange of sweet discourse, Which so long sundered friends should dwell upon: God give us leisure for these rites of love! Once more, adieu: be valiant, and speed well! RICHM. Good lords, conduct him to his regiment:

RICHM. Good lords, conduct him to his regiment: I'll strive, with troubled thoughts, to take a nap, Lest leaden slumber peise me down to-morrow, When I should mount with wings of victory: Once more, good night, kind lords and gentlemen.

Exeunt all but RICHMOND.

O Thou, whose captain I account myself, Look on my forces with a gracious eye; Put in their hands thy bruising irons of wrath, That they may crush down with a heavy fall The usurping helmets of our adversaries! Make us Thy ministers of chastisement, That we may praise Thee in the victory! To Thee I do commend my watchful soul, Ere I let fall the windows of mine eyes: Sleeping and waking, oh, defend me still!

[Sleeps.

IIO

Enter the Ghost of PRINCE EDWARD, son to HENRY THE SIXTH.

GHOST. [To RICHARD] Let me sit heavy on thy soul to-morrow!

Think, how thou stabb'dst me in my prime of youth At Tewksbury: despair, therefore, and die! 120 [To RICHMOND] Be cheerful, Richmond; for the wrongèd

souls
Of butchered princes fight in thy behalf:
King Henry's issue, Richmond, comforts thee.

# Enter the Ghost of HENRY THE SIXTH.

GHOST. [To RICHARD] When I was mortal, my anointed body,

By thee was punched full of deadly holes:
Think on the Tower and me: despair, and die!
Harry the Sixth bids thee despair and die!
[To RICHMOND] Virtuous and holy, be thou conqueror!
Harry, that prophesied thou shouldst be king,
Doth comfort thee in thy sleep: live, and flourish! 130

### Enter the Ghost of CLARENCE.

GHOST. [To RICHARD] Let me sit heavy on thy soul to-morrow!

I, that was washed to death with fulsome wine, Poor Clarence, by thy guile betrayed to death! To-morrow in the battle think on me, And fall thy edgeless sword: despair, and die!—
[To RICHMOND] Thou offspring of the house of Lancaster, The wrongèd heirs of York do pray for thee: Good angels guard thy battle! live, and flourish!

Enter the Ghosts of RIVERS, GREY, and VAUGHAN.

GHOST OF R. [70 RICHARD] Let me sit heavy on thy soul to-morrow,

Rivers, that died at Pomfret! despair, and die! 140 GHOST OF G. [To RICHARD] Think upon Grey, and let thy soul despair!

GHOST OF V. [70 RICHARD] Think upon Vaughan, and, with guilty fear,

Let fall thy lance: despair, and die!

ALL. [To RICHMOND] Awake, and think our wrongs in Richard's bosom
Will conquer him! awake, and win the day!

will conquer him! awake, and win the day!

# Enter the Ghost of HASTINGS.

GHOST. [To RICHARD] Bloody and guilty, guiltily awake, And in a bloody battle end thy days!
Think on Lord Hastings: despair, and die!
[To RICHMOND] Quiet untroubled soul, awake, awake!
Arm, fight, and conquer, for fair England's sake!

Enter the Ghosts of the two young Princes.

GHOSTS. [ To RICHARD] Dream on thy cousins smothered in the Tower:

Let us be lead within thy bosom, Richard, And weigh thee down to ruin, shame, and death! Thy nephews' souls bid thee despair and die! [To RICHMOND] Sleep, Richmond, sleep in peace, and

wake in joy; Good angels guard thee from the boar's annoy!

Good angels guard thee from the boars annoy!
Live, and beget a happy race of kings!
Edward's unhappy sons do bid thee flourish.

# Enter the Ghost of LADY ANNE.

GHOST. [To RICHARD] Richard, thy wife, that wretched Anne thy wife,

That never slept a quiet hour with thee,

Thomorrow in the battle think on me,

And fall thy edgeless sword: despair, and die!

[To RICHMOND] Thou quiet soul, sleep thou a quiet sleep;

Dream of success and happy victory!

Thy adversary's wife doth pray for thee.

# Enter the Ghost of BUCKINGHAM.

GHOST. [To RICHARD] The first was I that helped thee to the crown;
The last was I that felt thy tyranny:

Oh, in the battle think on Buckingham,
And die in terror of thy guiltiness!
Dream on, dream on, of bloody deeds and death:
Fainting, despair; despairing, yield thy breath!

190

200

[ To RICHMOND] I died for hope ere I could lend thee aid; But cheer thy heart, and be thou not dismayed: God and good angels fight on Richmond's side; And Richard falls in height of all his pride.

[The Ghosts vanish. KING RICHARD starts out of his dream.

K. RICH. Give me another horse: bind up my wounds. Have mercy, Jesu!—Soft! I did but dream. O coward conscience, how dost thou afflict me! The lights burn blue. It is now dead midnight. Cold fearful drops stand on my trembling flesh. What do I fear? myself? there's none else by: Richard loves Richard; that is, I am I. Is there a murderer here? No. Yes, I am: Then fly. What, from myself? Great reason why: Lest I revenge. What, myself upon myself? Alack, I love myself. Wherefore? for any good That I myself have done unto myself? Oh, no! alas, I rather hate myself For hateful deeds committed by myself! I am a villain: yet I lie, I am not. Fool, of thyself speak well: fool, do not flatter. My conscience hath a thousand several tongues, And every tongue brings in a several tale, And every tale condemns me for a villain. Perjury, perjury, in the highest degree; Murder, stern murder, in the direst degree; All several sins, all used in each degree, Throng to the bar, crying all, 'Guilty! guilty!' I shall despair. There is no creature loves me; And if I die, no soul shall pity me: Nay, wherefore should they, since that I myself Find in myself no pity to myself? Methought the souls of all that I had murdered Came to my tent; and every one did threat To-morrow's vengeance on the head of Richard.

#### Enter RATCLIFF.

RAT. My lord! K. RICH. 'Zounds! who is there? RAT. My lord, 'tis I. The early village-cock Hath twice done salutation to the morn: Your friends are up, and buckle on their armour.

210

K. RICH. O Ratcliff, I have dreamed a fearful dream! What thinkest thou, will our friends prove all true?

RAT. No doubt, my lord.

O Ratcliff, I fear, I fear-K. Rich. RAT. Nay good my lord, be not afraid of shadows.

K. RICH. By the apostle Paul, shadows to-night Have struck more terror to the soul of Richard Than can the substance of ten thousand soldiers, Armèd in proof, and led by shallow Richmond. It is not yet near day. Come, go with me; 220 Under our tents I'll play the eaves-dropper, To see if any mean to shrink from me. [Exeunt.

Enter the Lords to RICHMOND, sitting in his tent.

LORDS. Good morrow, Richmond!

RICHM. Cry mercy, lords and watchful gentlemen, That you have ta'en a tardy sluggard here.

LORDS. How have you slept, my lord?

RICHM. The sweetest sleep, and fairest-boding dreams That ever entered in a drowsy head,

Have I since your departure had, my lords. Methought their souls, whose bodies Richard murdered, Came to my tent, and cried on victory: 231

I promise you, my soul is very jocund, In the remembrance of so fair a dream.

How far into the morning is it, lords? LORDS. Upon the stroke of four.

RICHM. Why, then 'tis time to arm and give direction.

#### His oration to his soldiers.

More than I have said, loving countrymen, The leisure and enforcement of the time Forbids to dwell upon: yet remember this, God and our good cause fight upon our side: The prayers of holy saints and wronged souls, Like high-reared bulwarks, stand before our faces; Richard except, those whom we fight against Had rather have us win than him they follow: For what is he they follow? truly, gentlemen, A bloody tyrant and a homicide; One raised in blood, and one in blood established; One that made means to come by what he hath.

And slaughtered those that were the means to help him; A base foul stone, made precious by the foil 250 Of England's chair, where he is falsely set; One that hath ever been God's enemy: Then, if you fight against God's enemy, God will in justice ward you as his soldiers; If you do sweat to put a tyrant down, You sleep in peace, the tyrant being slain; If you do fight against your country's foes, Your country's fat shall pay your pains the hire; If you do fight in safeguard of your wives, Your wives shall welcome home the conquerors; 260· If you do free your children from the sword, Your children's children quit it in your age. Then, in the name of God and all these rights, Advance your standards, draw your willing swords. For me, the ransom of my bold attempt Shall be this cold corpse on the earth's cold face; But if I thrive, the gain of my attempt The least of you shall share his part thereof. Sound drums and trumpets boldly and cheerfully; God and Saint George! Richmond and victory! Exeunt.

# Re-enter KING RICHARD, RATCLIFF, Attendants and Forces.

K. RICH. What said Northumberland as touching Richmond?

RAT. That he was never trained up in arms.

K. RICH. He said the truth; and what said Surrey then?

RAT. He smiled, and said, 'The better for our purpose.'

K. RICH. He was in the right; and so indeed it is.

[Clock striketh.

Tell the clock there. Give me a calendar. Who saw the sun to-day?

RAT. Not I, my lord.

K. RICH. Then he disdains to shine; for by the book He should have braved the east an hour ago:
A black day will it be to somebody.

Ratcliff!

RAT. My lord?

K. RICH. The sun will not be seen to-day; The sky doth frown and lour upon our army.

I would these dewy tears were from the ground. Not shine to-day! Why, what is that to me More than to Richmond? for the selfsame heaven That frowns on me looks sadly upon him.

#### Enter NORFOLK.

NOR. Arm, arm, my lord; the foe vaunts in the field.
K. RICH. Come, bustle, bustle; caparison my horse.
Call up Lord Stanley, bid him bring his power:

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1 will lead forth my soldiers to the plain,
And thus my battle shall be orderèd:

My foreward shall be drawn out all in length,
Consisting equally of horse and foot;
Our archers shall be placèd in the midst:
John Duke of Norfolk, Thomas Earl of Surrey,
Shall have the leading of this foot and horse.

They thus directed, we will follow
In the main battle, whose puissance on either side
Shall be well wingèd with our chiefest horse.

300

This, and Saint George to boot! What think'st thou,
Norfolk?

NOR. A good direction, warlike sovereign.

This found I on my tent this morning.

[He sheweth him a paper.

K. RICH. [Reads] 'Jockey of Norfolk, be not too bold,
For Dickon thy master is bought and sold.'
A thing devised by the enemy.
Go, gentlemen, every man unto his charge:
Let not our babbling dreams affright our souls:
Conscience is but a word that cowards use,
Devised at first to keep the strong in awe:
Our strong arms be our conscience, swords our law.
March on, join bravely, let us to 't pell-mell;
If not to heaven, then hand in hand to hell.

# His oration to his Army.

What shall I say more than I have inferred? Remember whom you are to cope withal; A sort of vagabonds, rascals, and runaways, A scum of Bretons, and base lackey peasants, Whom their o'er-cloyed country vomits forth To desperate ventures and assured destruction.

You sleeping safe, they bring to you unrest; 320 You having lands, and blest with beauteous wives, They would restrain the one, distain the other. And who doth lead them but a paltry fellow, Long kept in Bretagne at our mother's cost? A milk-sop, one that never in his life Felt so much cold as over shoes in snow? Let's whip these stragglers o'er the seas again; Lash hence these overweening rags of France, These famished beggars, weary of their lives; Who, but for dreaming on this fond exploit, 330 For want of means, poor rats, had hanged themselves: If we be conquered, let men conquer us, And not these bastard Bretons: whom our fathers Have in their own land beaten, bobbed, and thumped, And in record, left them the heirs of shame. Shall these enjoy our lands? lie with our wives? Ravish our daughters? [Drum afar off.] Hark! I hear their drum. Fight, gentlemen of England! fight, bold yeomen!

#### Enter a Messenger.

What says Lord Stanley? will he bring his power? MESS. My lord, he doth deny to come.
K. RICH. Off with his son George's head!
NOR. My lord, the enemy is past the marsh:
After the battle let George Stanley die.

Draw, archers, draw your arrows to the head! Spur your proud horses hard, and ride in blood;

Amaze the welkin with your broken staves!

K. RICH. A thousand hearts are great within my bosom:
Advance our standards, set upon our foes;
Our ancient word of courage, fair Saint George,
Inspire us with the spleen of fiery dragons!
Upon them! Victory sits on our helms.

[Exeunt.]

# SCENE IV. Another part of the field.

Alarum: excursions. Enter NORFOLK and forces fighting; to him CATESBY.

CATE. Rescue, my lord of Norfolk, rescue, rescue! The king enacts more wonders than a man,

Daring an opposite to every danger: His horse is slain, and all on foot he fights, Seeking for Richmond in the throat of death. Rescue, fair lord, or else the day is lost!

#### Alarums. Enter KING RICHARD.

K. RICH. A horse! a horse! my kingdom for a horse! CATE. Withdraw, my lord; I'll help you to a horse. K. RICH. Slave, I have set my life upon a cast, And I will stand the hazard of the die: 10 I think there be six Richmonds in the field; Five have I slain to-day instead of him. A horse! my kingdom for a horse! [Exeunt.]

# SCENE V. Another part of the field.

Alarum. Enter RICHARD and RICHMOND; they fight.
RICHARD is slain. Retreat and flourish. Re-enter
RICHMOND, DERBY bearing the crown, with divers
other Lords.

RICHM. God and your arms be praised, victorious friends;

The day is ours, the bloody dog is dead.

DER. Courageous Richmond, well hast thou acquit thee. Lo, here, this long-usurped royalty, From the dead temples of this bloody wretch

Have I plucked off, to grace thy brows withal: Wear it, enjoy it, and make much of it.

RICHM. Great God of heaven, say 'amen' to all! But, tell me, is young George Stanley living?

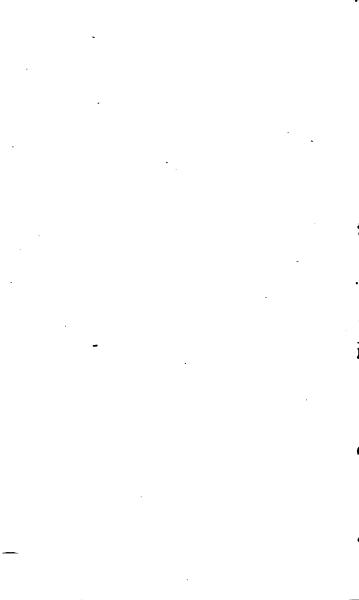
STAN. He is, my lord, and safe in Leicester town; 10 Whither, if it please you, we may now withdraw us.

RICHM. What men of name are slain on either side? STAN. John Duke of Norfolk, Walter Lord Ferrers, Sir Robert Brakenbury, and Sir William Brandon.

RICHM. Inter their bodies as becomes their births: Proclaim a pardon to the soldiers fled That in submission will return to us: And then, as we have ta'en the sacrament, We will unite the white rose and the red: Smile heaven upon this fair conjunction, That long hath frowned upon their enmity! What traitor hears me, and says not 'Amen'?

England hath long been mad, and scarred herself; The brother blindly shed the brother's blood, The father rashly slaughtered his own son, The son, compelled, been butcher to the sire: All this divided York and Lancaster, Oh, now, let Richmond and Elizabeth, The true succeeders of each royal house, Divided in their dire division, 30 By God's fair ordinance conjoin together! And let their heirs, God, if thy will be so, Enrich the time to come with smooth-faced peace, With smiling plenty, and fair prosperous days! Abate the edge of traitors, gracious Lord, That would reduce these bloody days again, And make poor England weep in streams of blood! Let them not live to taste this land's increase, That would with treason wound this fair land's peace! Now civil wounds are stopped, peace lives again: That she may long live here, God say 'Amen!'

[Exeunt.



# NOTES

[N.B.—References to Shakspeare's plays are to the Globe edition.]

#### ACT I. SCENE I.

GLOSSARY.—Alarum, 7; barbed, 10; fearful, 11; dangerous, 32; libel, 33; mewed, 38, 132; alack, 47; wizard, 56; worship, 66, 88; but, 72; livery, 80; gossip, 83; straitly, 85; naught, 99; withal, 103; than, 112; melancholy, 136; post-horse, 146.

Enter Richard, Duke of Gloucester, solus. This solitary entrance of Richard, and the soliloquy which he utters, mark two distinctive characteristics of the drama. First, Richard, Richard alone, is the focus of interest and centre of action No other character takes the reader aside from throughout. him; all action finds its interest in connection with him; all is Secondly, Richard comes before us at subordinate to him. once, in the earliest scenes of this play, as full-grown in villainy; there is no development of his character, no tracing of motives which grow and wrestle and fight with one another. He is not carried blindly from crime to crime, nor led on step by step into unforeseen plots and deeds. From the start he is complete: the end and aim are clear; his eyes are fixed upon the crown, and all the obstacles are distinctly viewed. His plots are laid-/ here a brother or a nephew that must die; here a friend that must be used for a definite purpose, and up to a definite point and then thrown aside; here one enemy that must be wooed and won, another that may speedily be broken and destroyed. Skilled as he is to conceal himself from others, and to play upon the unsuspicious affection of a Clarence, or the blind vanity of a Hastings, there is no concealment from himself; he sees without shrinking, without a touch of remorse, the dark and blood-stained path before him; he is "determined to prove a villain."

The growth of this character, which here comes before us distinct and complete, is shown in the Third Part of King Henry VI. There we find the same fierce decision of character, the same singleness of aim, applied in the support which he

gives to his father's attempt to gain the crown. There Richard declares "how sweet a thing it is to wear a crown" (3 Henry VI. i. 2. 29); there we find the one touch of chivalrous feeling which is left to Richard, his admiration of, and devotion to, his father (ib. ii. 1. 19, 20); there, the cruel savagery of his nature heightened and developed by the pitiful deaths of father and brother at Wakefield (ib. i. scenes 3 and 4); and there, especially, the soliloquy (act iii. 2. 124-195) which is the natural prelude to the one at the commencement of this play. In it we find already all, or nearly all, the points which now recur—the longing for the crown; the counting up of all the lives that bar the way; the unscrupulousness which looks only for means of destroying them; the cruel, biting consciousness of his own ugliness and deformities, which render him unfit for the enjoyments of a time of peace; and, chiefly, the knowledge of his own power and strength, the strength of an iron will combined with the power given by a natural hypocrisy, able, ready, complete, exercised with delight in its own success, having at its command the whole variety of human emotions, yet at heart untouched by any single human feeling. It was the principle of Machiavelli that "the world belongs to the wise and the strong." Richard "can set the murderous Machiavel to school" (3 Henry VI. iii. 2. 193), and, in this knowledge of his own nature and will and capacities, feels himself, and is, irresistible.

I, 2 The play opens on Ascension Day, May 23, 1471, the date of the funeral of King Henry VI. The battle of Tewksbury had finally broken the power of the Lancastrians; it seemed as though the troublous times were to be changed for a season of undisturbed peace, in which the Yorkist party should

enjoy the fruits of victory. See Appendix I.

Sun of York. See 3 Henry VI. ii. 1. 25 (Edward speaks), "Dazzle mine eyes, or do I see three suns?" At Mortimer's Cross, where the Lancastrians were defeated in 1461, these three suns were seen in mid-heaven, first severed, then joining into one light. Seeing in this a sign of the union of himself and this two brothers, and of their united success and fame, Edward thenceforward bore "upon his target three fair-shining suns."

6 Cp. Stanley's Westminster Abbey, p. 154 (2nd ed.), "Aloft (over Henry V.'s tomb) were hung his large emblazoned shield, his saddle, and his helmet, after the example of the like personal

accoutrements of the Black Prince at Canterbury."

9 Grim-visaged war. Contrast v. 5. 33, "Smooth-faced peace."

12 He; i.e. war. So line 9, "His wrinkled front."

13 Pleasing; i.e. pleasure, in the sense of will or order. War has to time his capers according as it pleases the lute.

16 Majesty. The middle syllable is slurred. Cp. i. 3. 1, 19. The last foot of the line is "love's maj(e)sty." See App. III.

nbling; i.e. walking with affected motions. Cp. Hamlet, 17 A1 iii. 1. 15

ature (from Lat. factura, 'formation') in Elizabethan 19 Fe as a wider sense than at present, meaning the whole usage h appearance. More spoke of Richard as "ill featured personal of limbe

nbling. The exact force of this word here is difficult. Disser There d oes not seem to be authority in its other uses in Shakor saying that it simply means 'false,' 'fraudulent;' it neans 'to put on a false appearance.' So, here, nature speare f always i a false appearance as she shows herself in Richard, puts on im none of the proportions which would fit so powerful a giving h mind, cl neating him, making him look like a mean, pitiful nobody.

22 L amely and unfashionable. Observe omission of adverbial tion in the second word of a pair. Cp. iii. 4. 50. termina

termina (Abbott 1, § 397.)

23 h alt: i.e. limp. Gen. xxxii. 31.

24 l iping. In which only the pipe is heard, not warlike music. Pescant. A musical term denoting the variations on the plain-song, or ground. iii. 7. 49.

32 lime aduction. 'Introduction,' 'preparation.' iv. 4. 5.

39 lime aduction. 'Introduction,' 'preparation.' iv. 4. 5.

39 lime aduction. 'Introduction,' foolish prophecy, that, after King Edwands, should raign one whose first letter of his name should be a Gipu." Richard transfers this G from his own title to Clarence's precented rise in even darker colours by Shakspeare. More speaks of him as h "little of stature, ill-featured of limbs, crooked-backed, his lefgair shoulder much higher than his right, hard-favoured of visage, 13' &c., and proceeds to refer to the stories about his birth, of whire p ch Shakspeare makes use at i. 3. 228; ii. 4. 27; iv. 4. 49, &c., and proceeds to refer to the stories about his birth, of whire p ch Shakspeare makes use at i. 3. 228; ii. 4. 27; iv. 4. 49, &c., and proceeds to refer to the stories about his birth, of whire p ch Shakspeare makes use at i. 3. 228; ii. 4. 27; iv. 4. 49, &c., and proceeds to refer to the stories about his birth, of whire p ch Shakspeare makes use at i. 3. 228; ii. 4. 27; iv. 4. 49, &c., and proceeds to refer to the stories about his birth, of whire p ch Shakspeare makes use at i. 3. 228; ii. 4. 27; iv. 4. 49, &c., and proceeds to refer to the stories about his birth, of whire p ch Shakspeare seizes on the &c., alons nd then tells how like to this distorted body was the malici. 13 bus, perverse, and evil spirit. Shakspeare seizes on the point ii. 4 and represents the bodily defects as in great measure the cause ave of the moral baseness. Richard frequently refers to his deformore ity as the source of his depravity. He feels himself cut off from 13 m the wonted pursuits and pleasures of men. No man is likeow, him, he cannot have a brother; therefore he will stand alone, 15 work for himself alone, and cast off all restraint of ordinal Hy social ties and feelings.

Ha I have no brother, I am like no brother,

And this word love, which grey-beards call divine,

Be resident in men like one another, And not in me; I am myself alone."

-3 Henry VI. v. 6. 80, fol.

Cp. also, besides the passages referred to above, 3 Henry VI. iii. 2. 153, fol., and Richard III. i. 2, sub fin.

42-116 Richard is an "artist in villainy." (M "Simple, plain Clarence" sees not an inch below the Richard takes an artistic delight in playing upon his affectionate nature, and in seeing how confidently he le cause in the hands of the brother who is only anxiou death, and who will not only profit by his death as r one barrier between himself and the throne, but will a in it (act ii. I) an instrument for raising suspicion aga Queen and her party. Cp. his treatment of Hastings vanity in iii. 4.

Richard was "outwardly companionable where he i hated, not letting (i.e. not forbearing or omitting) to kis

t b ms di

elf ami

dwar

"Aloi

shield

he thought to kill."-MORE.

anjog s p In putting Clarence's arrest here, historical accuracy second to dramatic force. Charence's arrest and deal place in 1478, the death of Edward IV. (act ii. 1) i Thus a considerable period of time is condensed in the binda uli COMMISSAN the object being to present the character of Richard, condition of affairs and parties at the moment when I approaches the crisis of his life, with the utmost possitioning the d ti matic vigour and vividness,

44 Tendering. Cp. ii. 4. 72; iv. 4. 405. The verb to hood into in this sense, 'to have regard for,' 'to take care of,' is par owned formed from the adjective tender; distinct from to tender ible flat tendere, Fr. tendre), 'to stretch out to,' 'to proffer.' The translative tender, in sense of 'regard for,' occurs in King tewls law.

i. 4. 230; I Henry IV. v. 4. 49.

45 Conduct. Like escort, guard, this word is transferred for it the abstract to the concrete. So here = the persons condition Observe the accent. him.

55 Cross-row. The alphabet; either because a cross leaks as old placed at the beginning of it, or from a custom of timer min the letters in the form of a cross. Original form, Christ-cro. the

58 For='because.' ii. 2. 95.

60 Toys. 'Trifles,' 'idle fancies.' Cp. its use for a gist, iii. I. 114.

64 My Lady Grey. See Appendix II.

65 Tempers. See under Humour in Glossary. 67 Wood(e)ville. Trisyllable.

68 Hastings was Lord Chamberlain (1. 77), and represelersons of the new nobility, having received his title from Edward neace.

75, 84, 103 See Appendix III. To dub (conn. with dab and tap) is literally to 82 Dubbed.

'confer knighthood by a stroke. 87 Of what degree soever. To be taken with man in the

previous line.

88 An is a shortened form of and. And (probably connected

with ante, dvrl) is sometimes a preposition in A.S., meaning 'in presence of' or 'along with.' Hence it became (1) the simple copulative conjunction, (2) a hypothetical conjunction. Thus "An't please you, you may," &c. ="In the presence of the supposition that it pleases you," &c. Later, if is added to it, being really tautological. (Mason, Eng. Gram. § 287.)

92 Struck. Cp. Gen. xviii. 11, "Now Abraham and Sarah were old and well stricken in age;" Taming of the Shrew, From A.S. strican, 'to go swiftly and smoothly;' and

when used transitively, 'to strike.' (Skeat.)

Trisyllable. Spelt icalious in Folios 1 and 2.

(Wright.)

94 Passing. An adverb = 'exceedingly.' Only before adjectives and adverbs. Observe the seven-foot line. See App. III.

100 Were best he do it. Probably the impersonal verb, 'it were best that he do it.' But the usage in this and many other instances tends to substitute personal for impersonal forms. Cp. iv. 4. 337, and Mason, Eng. Gram. p. 153, note.

106 Abjects. The word means 'low despicable persons,' as in Ps. xxxv. 15. The point here lies in the substitution of the

term for the subjects which might have been expected.

115 Lie; i.e. be in prison: but with a play on the other sense of the word, as Wright suggests. Shakspeare cannot be acquitted of descending at times to grievous puns and plays on words. Cp. e.g. i. 3. 139.

122 Hastings comes in, just set free (new-deliver'd) from prison, and Richard seizes the opportunity to attach Hastings to himself by manifestation of sympathy, and to inflame him against the Queen and her party, the kites and buzzards of l. 133.

137 Fear him. The verb is treated as transitive, and the preposition for omitted. Cp. iii. 4. 62, "They . . . that do

- conspire my death." (Abbott, § 200.)
  138 By St. Paul. Six times in the play—i. 2. 36, 41; i. 3. 45; iii. 4. 78; v. 3. 216: always uttered by Richard, and said to have been as favourite an oath with him as νη τὸν κύνα with Socrates.
- 139 Diet. (δίαιτα.) 'Manner of life.' Also used, as mainly now, for regimen prescribed by physicians.

153 Warwick's youngest daughter. Anne Neville, widow of Edward, the son of Henry VI., for whose death cp. 3 Henry VI. v. 5.

154 Her father. The reference may be to Warwick, but more probably to her father-in-law, Henry VI. Cp. i. 2. 179, 181.

158 Another secret close intent must refer to his designs on the throne; but no passage in the play throws any light on the question how he could "reach unto it" by this means.

Moulton (p. 100) points out the grim humour of this closing

speech, especially lines 151, fol. This again is a sign of Richard's delight in his own plots, and of the artistic appreciation with which he regards them, untouched by any feeling of conscience. Cp. note on l. 42.

#### Scene 2.

GLOSSARV.—Awhile, 3; villain, 36; current, 84; aught, 100; wit, 115; but, 149, 207; basilisk, 150; sue, 167, 170; fee, 169; humour, 228; suit, 235; moiety, 249.

At first sight there is much about this scene which is open to adverse criticism. The entrance of Richard while the funeral procession of the murdered king passes along the street; the wooing of the Lady Anne, beside the coffin, by the man who has killed her husband and her father-in-law; the violence of her first reproaches, so soon followed by signs of yielding to Richard's force and address—in all this there is much that is both improbable and repugnant. Yet there is no scene which presents with more dramatic force the character of Richard in all its chief points. All human motives are against him; it seems an impossibility that he should overcome Anne's natural antipathy. All the more forcible is the manifestation of his boundless energy of will, all the more tremendous is the conviction of his irresistibility. He wins where any ordinary man would shrink in horror from the very thought of the enterprise and its conditions.

Again, every quality of Anne's character is most opposite to his. There is no link between them. He regards marriage with her merely as a politic move, as one step in his path to the crown; he wishes but to win her, and disarm her hatred, and then to cast her aside. All the greater is the scope for his power of acting. Here is a subject worthy of his powers; here is one, bound to abhor him by every natural tie, whom he can convince of his devotion, of his penitence, of his piety. She comes in, pouring curses on him, as she stands beside Henry's corpse; it is a worthy field for Richard's powers. To turn those curses into kindly farewells; to make her believe that love for her throughout has prompted him even to his greatest crimes; to touch her pious soul by the thought that she, half the cause of the crimes, can now atone by receiving and supporting the penitent sinner—this deserves and calls out all Richard's hypocrisy and audacity.

Again, the same point comes out which has been referred to above. (Notes on sc. 1. 42, 158.) Richard loves his work as an artist might. He takes positive pleasure in studying the progress of his wooing; he falls into no weakness as regards

himself; he sees how the curses she has uttered (lines 26-28) shall by his agency fall upon herself. In the closing soliloquy he absolutely chuckles with delight over the success of his method. Cp. Moulton, pp. 94-103.

STAGE DIRECTION.—Halberds. A halberd is a battle-axe

fixed to a long pole or pike; a word of obscure derivation.

3 Obsequiously. 'As befits funeral obsequies.' Hamlet, i. 2. 92, "To do obsequious sorrow."

5 Key-cold. The epithet, taken from the cold metal of a key, is common to many old writers. Cp. Lucrece, 1774-"And then in key-cold Lucrece' bleeding stream

He falls."

10 Anne was betrothed, or contracted, as a child to Prince Edward. She was fourteen years old when he died, and is frequently styled his widow, according to the theory given in

note on iii. 7. 5. See Gairdner's Richard III. p. 22.

13 Helpless. 'Giving no help.' Cp. Abbott, § 3, and Fearful in Glossary. The variation of active and passive meaning is common with adjectives ending in ful, -less, -ble, Macbeth, i. 7. 23, "Upon the sightless couriers of the air."

22 Prodigious. 'Monstrous,' 'deformed.' Midsummer Night's Dream, v. 2. 418, "Never mole, hare-lip, nor scar, nor mark

prodigious."

25 Unhappiness. 'Evil disposition,' 'readiness for mischief.'

26-28 See iv. 1. 71, fol.

29 Chertsey. On the Thames, south-west of London. There

was an abbey there.

'Constantly.' This is the commoner meaning in 31 Still. Shakspeare: then, 'without change even after this or that event: 'so = 'nevertheless.'

32 Whiles is properly genitive case of while, 'space of time,' which occurs as substantive in i. 2. 252; ii. 3. 8; iii. 6. 10.

40 Advance. 'Raise.' Cp. v. 3. 264, and Tempest, i. 2. 408, "The fringed curtains of thine eye advance!"

46 Avaint. 'Begone.' From avant (ab ante).
49 Curst. 'Shrewish,' 'spiteful.' Cp. Taming of the Shrew, i. I. 185, &c. In the sense of 'wicked,' 'abominable,' the participle is always cursul. i. 2. 80. (Schmidt.)
54 Pattern. 'Example,' 'a master piece.' Othello, v. 2. 11,
"Thou cunning'st pattern of excelling nature."

56 This incident is taken from Holinshed, and is supported by common tradition. Hunter quotes Drayton's 46th Sonnet: "In making trial of a murther wrought,

If the vile actors of the heinous deed Near the dead body happily be brought,

Oft 't hath been proved, the breathless corse will bleed."

58 Exhales. Transitive. 'Draws forth.' Cp. line 165. 65 Quick. 'Alive.' Cp. "The quick and the dead," and

Numbers xvi. 30. 70-152 There is much forced antithesis and artificial effect in

this dialogue. In some passages (e.g. 75, 78, 120, 121) more attention is paid to parallelism of sound than to the sense.

77 Circumstance. 'Particulars,' 'detail' (Schmidt). equals 'by a detailed account and argument.' Somewhat similarly we speak of "circumstantial evidence," meaning thereby a network of particulars all pointing towards the same conclusion.

78 Defused infection. Cp. note at l. 70. The phrase is coined to balance 'divine perfection.' Defused = 'spoiled in the moulding, 'shapeless.' Some read diffused, which, if we seek the exact sense, would mean 'man, who art the source and

cause of a plague spreading far and wide.'

91, fol. Richard begins the dialogue in a clumsy, halfhearted way, not seeming to throw himself into it with vigour. This is a careless answer in 1. 91, because it admits of prompt and unanswerable denial, on the authority of Margaret, who was an eye-witness of the scene (3 Henry VI. v. 5), in which Edward, Clarence, Richard, all stabbed the young Prince of Wales. Again, in l. 101, he makes admission of the murder of

King Henry VI. with an almost evident carelessness.

But both points are intentional. They are not the blunders of a fool, but the playful slips of one who is careless by reason of his very consciousness of strength. It is the playfulness of the beast of prey, who has his victim in his power and under the fascination of his eye. Richard himself shows this. At l. 115 comes the change, "But, gentle Lady Anne," &c. So far it has been only "a keen encounter of their wits." He has got over the first shock of his entrance and his proposal to Anne. His presence is working upon her mind; he still has his strong points to urge, such as he knows will go home to a heart like Anne's. He can afford one or two stumbles; they only serve to make his ultimate success more brilliant. Cp. Moulton, p. 102.

94 Falchion. 'A sword.' From Latin falx, through Italian

falcione.

101 Ye. Originally nominative, but the distinction is not observed. (Abbott, § 236.) Julius Cæsar, iii. 1. 157, "I do

beseech ye, if you bear me hard."

108 Holp. Cp. iv. 4. 45. To help has in Shakspeare preterite tense helped or holp, participle helped or holp; but the Biblical participle holpen (Luke i. 54, &c.) does not occur in the plays. (Schmidt.)

119 Timeless; i.e. untimely, premature, never having or reaching proper, full time. Cp. note on l. 13 of this scene.

120 Effect, according to Schmidt, is abstract for concrete. 'The performance;' i.e. the performer or doer. Possibly effect is in its common sense result, as in 1. 121, and "cause and effect" simply stand for 'the whole of it, beginning and end.'

147 Toad. Cp. i. 3. 246 for this notion of the toad being venomous. See Nares for illustrations under "Toadstone."

150 Basilisks. Fabulous serpents credited with the power of

killing by their look. See Glossary.

155 Remorseful. Remorse in Shakspeare commonly means simply 'pity.' Cp. iii. 7. 211. However in iv. 3. 20 it has its present meaning, 'compunction of conscience.' In i. 4. 109 either sense is possible.

156-169 See Appendix I. Cp. 3 Henry VI. i. 4 for the death of York; ibid. sc. 3 for that of Rutland, Richard's brother; and act ii. I of the same play for "thy warlike

father," Warwick.

163 Bedash'd. Here only. For the prefix be- see Abbott, § 438. Used mainly (1) to make the simple verb more forcible. So bedash, besmear, &c. (2) To convert a substantive or adjective into a verb. So be-monster, King Lear, iv. 2. 63. (3) To give a transitive force. So be-gnaw, i. 3. 222; be-weep, ii. 2. 49.

175, fol. The strength of Richard's will and address is already working on Anne like a charm, or rather like a poison. His appeals, his vows, that her beauty has drawn tears from his eyes, which no grief had ever touched, and has subdued his pride, have overmastered her feelings of hatred. So he can now lay open his breast to the sword with confidence, no longer putting forward any excuse for the murder of Henry and Prince Edward, except that it was all done for her sake. She begins to yield. He is too skilful to press for too large immediate avowals from her; he is content to ask but for a small favour at once (l. 210), only that she will leave King Henry's funeral to him. But when she consents, it is a sign that her whole attitude is changed; all the thoughts of vengeance and hatred connected with the dead are changed to thoughts of acceptance of the living; and she departs, no longer even with expressions of doubt as to his sincerity (as in 1. 184, 194), but with a feeling of satisfaction at the thought of having reclaimed and softened

his wicked spirit. (l. 219, 220.)
In iv. 1. 79 and 80 Shakspeare gives us his own interpretation of the scene, in which her heart, at first so full of hate, "grossly

grows captive to his honey words."

202 i.e. he must not take her acceptance of the ring as a sign

that she gives complete assent to his wishes.

192-202 The short lines of three instead of five measures or feet serve to mark the rapid interchange of speech, and possibly

also to point to the change just manifesting itself in her thoughts of, and speech to, Richard. See Appendix III. on Metre.

210 Observe the omission of to with the infinitive. See Abbott, § 349. Many verbs such as ought, wish, desire, are used in Shakspere either with or without to before the infinitive. Cp.

i. 3. 25 ; iii. 5. 56.

212 Crosby Place. In Bishopsgate Street. It took its name from its builder, Sir John Crosby, who died in 1475. Thereafter it was the residence for a time of Richard, and later of Sir Thomas More. In 1831 it was restored, and is now a restaurant.

216 Expedient. 'Speedy,' 'expeditious.' Cp. King John, ii. 60. 226 White-Friars; i.e. the monastery which stood where now the street with the same name is, on the south side of Fleet

Street.

227 The moment Richard is alone he throws off the mask. His soliloquy shows not so much "coarse insensibility" (Gervinus, p. 265) as that absence of all human feeling, which he has definitely chosen (cp. note on i. 1. 39), and especially that positive delight in, and appreciation of, his own dissimulation and successful schemes and triumphing over obstacles, which has been pointed out at more length in note on i. 1. 42 and i. 2. ad init. (Cp. Moulton, p. 96.)

233 Her hatred. So the Quarto; i.e. the corpse bearing witness to the justice of her hatred. The Folio reading "my hatred" is perhaps more forcible, as adding a new point, and not simply repeating "her hate" of l. 231. Reading "my hatred," it means "the evidence of my hatred being present in the corpse," which (l. 58) had bled on Richard's entrance.

237 All the world to nothing; i.e. that is the odds. So in 1. 251.

241 See Appendix I.

250 Halt. Cp. i. 1. 23.

251 Denier. The Latin denarius. In Shakspeare = 'the smallest possible coin.' Cp. 1 Henry IV. iii. 3. 91.

254 Marvellous. Adverb. See Abbott, § 1.

*Proper.* Cp. Hebrews xi. 23, "They saw he was a proper child."

255 At charges. Acts xxi. 24, "Be at charges with them."
258 With myself, in our idiom, would obviously mean 'since I have come to have so good an opinion of myself;' but Richard is speaking of the favour of Anne, and does not deceive himself to the extent of forgetting his own ugliness. Abbott, § 193, interprets it better from the use of with to express a cause or even an agent. With myself then means 'by means of myself, of my personal appearance, such as it is, and of my pleading of my cause.' So in i. 3. 53, some editions read, "With silken, sly," &c. Cp. 2 Henry VI. iv. 9. 33, "Boarded with a pirate." Cp. iv. 3. 20.

260 In. Cp. 2 Kings ix. 25, "Cast him in the portion of the field." So i. 3. 89; iii. 7. 128; iv. 4. 23; v. 3. 228. Conversely, into where we are in, v. 3. 51.

#### SCENE 3.

GLOSSARV.—But, 31, 186, 194, 287; lewd, 61; suitor, 64; marry, 98, 261; I wis, 102; withal, 133, 332; villain, 134; mewed, 139; pedlar, 149; pilled, 159; allegiance, 171; peevish, 194; surfeit, 197; period, 238; current, 256; aery, 264, 270; abroach, 325; straight, 335.

This scene serves to marshal the opposing forces which are to contend for the mastery after the king's death. Elizabeth, her brother Lord Rivers, and Lord Grey, her son by her former husband, naturally come first as standing nearest to the king and to the succession, and are represented as already full of anxiety and mistrust of kichard. Buckingham and Derby enter next, the representatives of the old nobility, at present loyal, yet naturally jealous of the queen's kindred, and thus ready for the plots of Richard. Then comes Richard himself, and with him Hastings, who is already ill-disposed towards the queen and her relations, to whose agency he ascribes his recent imprisonment. Lastly, Margaret appears, representing rather the past than the present. She is the spirit of the troublous times of the Herself the greatest sufferer, bereft of Wars of the Roses. husband and son, of crown and of power, she calls down on the rest, now triumphant, their turn in the succession of miseries.

Richard's object throughout the scene is to attach the neutral persons to himself, and to embitter them against the Queen and her party. He uses two weapons. First, he blusters against the new nobles, Rivers, Grey, &c., for their supposed poisoning of the King's mind against him and his friends; secondly, he casts on them the charge of having caused the arrest and imprisonment of Clarence. Meanwhile he represents himself as the simple unsuspecting victim of their wiles (l. 142), and as sympathetic and repentant towards Margaret (l. 307).

STAGE DIRECTION.—The Palace, at Westminster, on the south side of Westminster Hall. Lord Rivers and Lord Grey.

See Appendix II.

6 Betide. Not found elsewhere with of. In i. 2. 17, 112 it is used without any preposition; in ii. 4. 71, &c., with to.

13 Nor none. Cp. l. 90; iv. 4. 459, &c.

15 Determined, not concluded. The difference seems to be between the practical decision, and the formal settlement, of the matter.

16-20 Derby: the Countess Richmond. See Appendix II. 25 For the omission of to cp. note on 1, 210 of the last scene.

26 Envious. 'Malignant,' 'mischievous.'

36 Atonement. From to set at one. Trench, Sel. Gloss., quotes Bishop Hall, Sat. 3. 7—

"Ye witless gallants, I beshrew your hearts, That set such discord twixt agreeing parts, Which never can be set at onement more."

37 Your brothers. The reference is chiefly to Earl Rivers; but Elizabeth's father, the first Earl Rivers, had seven sons and six daughters. (Wright.)

45 By holy Paul. Cp. note on i. 1. 138.

48 Smooth; i.e. flatter or caress. Cp. i. 2. 168.

Cog. From a Welsh word, meaning 'empty,' vain' (Skeat), so 'to play false.' Cp. Othello, iv. 2. 132, "Some cogging, cozening slave."

49 French nods. For this use of French, as equivalent to 'affected,' cp. Romeo and Juliet, ii. 4. 47, "Signior Romeo, bon jour! there's a French salutation to your French slop!"

53 Jacks. Used for: (1) the name, especially common among the peasantry; so "Jack and Jill," Midsummer Night's Dram, iii. 2. 461: (2) hence, as here and frequently, "a low-born, saucy fellow:" (3) the figure striking the bell on old clocks. iv. 2. 118.

64 Else. Superfluous or simply equal to 'besides.' So άλλος frequently in Greek; e.g. where Homer describes Nausicaa as going not alone to the riverside, "  $d\mu\alpha$   $\tau\hat{\eta}$   $\gamma\epsilon$  καὶ  $d\mu\phi$  $l\pi$ ολοι κίον

άλλαι," Od. vi. 84. Cp. iii. 1. 68, and note there.

63-68 The construction is very loose. What is the subject of "makes him to send"? Not so much "his own royal disposition" (as Wright suggests), as the fact contained in the nominative absolute, "The king . . . aiming," &c.; i.e. the fact of the king divining the hatred in your heart causes him to send. So Abbott, § 376.

69 And to remove it. Cp. Abbott, § 350, for this use of to with the second of two infinitives after such words as may,

might, would.

82 A noble. A gold coin, 6s. 8d. in value. Observe the play on the words. Cp. l. 100, 139, 267 of this scene.

83 Careful. 'Full of cares.

89 Cp. note on i. 2. 260 for the use of in. Suspects = 'suspicions.' Cp. exclaims for 'exclamations' in i. 2. 52; iv. 4. 135.

90 Abbott, § 406, quotes Comedy of Errors, iv. 2. 7, "First he denied you had in him no right." In such instances the not is a repetition of the negative implied in the verb. Cp. Acts x. 47 for an instance with to forbid.

107-109 Curiously similar in expression, though the "condition" is different, to the plaint of the spirit of Achilles in Od. xi. 489, fol., "I had rather, being above ground, be the

servant of another, a landless man who had but little substance, than lord it over all the dead that are departed."

111-157 Margaret is in the background, not observed or heard by Richard and the rest till she steps forward into their midst at l. 157. The intermediate lines spoken by Richard, down to l. 143, are addressed to Elizabeth and Rivers only.

"In Margaret Shakspere personifies the ancient Nemesis... The doors of the royal mansion are opened to her once again, when Edward IV. is dead, and his sons have been assassinated in the tower by the order of Richard. She came the first time to curse her enemies; she comes now (i.e. the second time, iv. 4) to gather the fruits of her malediction. Like an avenging Fury, or the classical Fate, she has announced to each his doom."—Dowden, Shakspere: His Mind and Art, p. 191, from A. Mézières.

130 Battle; i.e. army (cp. v. 3. 24, 88, &c.); or according to others, 'Margaret's battle'=the battle in which she was victorious.

135 Father; i.e. father-in-law. Clarence married Warwick's

elder daughter, Isabel. Their children appear in ii. 2.

141, 142, 150 Cp. l. 334, fol., for the delight which Richard takes in assuming this humility and simplicity of character, and in posing in such contrast to the unfeeling ambition, with which he charges the Queen's party. Cp. l. 307, 308 of this scene, and iii. 7. 104, fol.

144 Cacodemon. (κακοδαίμων.) 'Evil spirit.' Here only in Shakspeare. Wright shows that the word was in use in the language of astrology, by a quotation from Beaumont and Fletcher, The Bloody Brother, iv. 2, "Then Jupiter in the twelfth, the

Cacodemon."

155, fol. A scene variously estimated. Some find it as "absurd as the courtship of Gloucester in a public street." But this is to estimate the passages simply from the historical point of view, sinking their dramatic intention and force. It is indeed true that the introduction of Margaret at all in the play is historically incorrect. She went to France in 1475, and remained out of England till her death in 1482. But that which Shakspeare represents in her is a personification of the hatred, strife, and miseries which fill "that long national bearfight" (HUDSON), the Wars of the Roses. She represents the bitterness, and fury, and revolving Nemesis of the period. "The truth is, Margaret's curses do but proclaim those moral retributions of which God is the author, and Nature His minister."—HUDSON, vol. ii. p. 160-164.

158 Pirates. (πειρατήs.) One who attacks.

161, 162 The words *I being queen* naturally suggest the supplying of "I being" (by you deposed) in 162. That is attached to if (cp. ii. 2. 7; Merchant of Venice, iii. 2. 224;

Abbott, § 287), from the analogy of "when that," "where that," &c. Thus l. 160-162='which of you does not tremble, if you do not bow like subjects to your queen, yet quaking like rebels before me thus deposed'? But the construction of 1. 162 is influenced wrongly by the if that of 1. 161. We should expect it to be carried on from 1. 160, "If you do not bow, yet which of you does not quake?"

163 Gentle villain. According to Johnson, "high by birth, by nature low;" i.e. the literal sense of gentle (i. 3. 73), the derivative sense of villain.

174 See 3 Henry VI. i. 4. 66, fol.

All alike forget their own strife, and turn on Margaret because she recalls to them the time when a stronger need, that of union against the yet unsubdued Lancastrians, combined them, and because she represents the strife and disaster which are to commence anew for them on the death of King Edward.

177 Clout. Lit. 'a patch of linen.' So used (2 Henry IV. iii. 2. 51, "clapped in the clout") for the marked centre of a

target.

194 All but answer; i.e. altogether should only be equivalent See But in Glossary.

206 Stalled. 'Installed in.'

212 God, I pray Him. God is a semi-exclamation. Cp. iii. 1. 10, 26; iii. 7. 235; Abbott, § 243.

219 Them. Heaven is used as a plural (cp. v. 5. 20), and

h ll similarly (iv. 4. 72).

222 The worm of conscience. Cp. Isaiah lxvi. 24; St. Mark ix. 44, 46, 48.

Be-gnaw. See note on i. 2. 163.
228, fol. See note on i. 1. 39. Elvish-mark'd, 'marked out for mischief by malignant fairies."

230 The slave of nature may in like manner contain allusion

to the branding of slaves.

Rooting hog alludes to Richard's cognizance, a boar: referred to in iii. 2. 11, fol.; iii. 4. 84; iv. 5. 2; v. 2. 7; v. 3. 156. Cp. the rhyme of Colyngbourne-

"The Cat, the Rat, and Lovell our dog Do rule all England under a hog," &c.;

i.e. Catesby, Ratcliff, Lord Lovel, and Richard. Cp. Gairdner's

Richard III. p. 237.

234 "When Queen Margaret is pouring a flood of curses, which make the innocent courtiers' hair stand on end, and the heaviest curse of all, which she has reserved for Richard himself, is rolling on to its climax, he adroitly slips in the word 'Margaret' in the place of the intended 'Richard,' and thus, with the coolness of a schoolboy's small joke, disconcerts her tragic passion in a way that gives a moral wrench to the whole scene."-MOULTON, p. 95. Cp. in iv. 4. 136, fol., his bantering treatment of his mother's curses, and in ii. 2. 109 his humorous

treatment of her blessing as a sort of poorish joke.

Gervinus, p. 269, curiously finds in the passage a sign of the not wholly vanquished conscience, and regards the slipping in of "Margaret" as "an endeavour to lead her curse back upon herself." But the comparison of the passages just referred to makes the dramatic force unmistakeable.

When Margaret says "Richard," he answers "Ha!" as pretending to think that she is calling him to attract his attention, and thereby disconnecting his name from the previous curses. Then she, disconcerted, says that is not her purpose—"I call thee not "-and he replies with a play upon the word call.

241 Painted. 'Unreal.'

Flourish. 'Empty parade of the fortune which by rights is mine.'

242 Bottled. 'Bloated like a big spider.' Cp. iv. 4. 81.

246 Bunch-backed. 'Hump-backed.' Cp. Isaiah xxx. 6, "their treasures upon the bunches of camels."

256 Fire-new. 'Fresh from the mint.' We with like meta-

phor say, "brand-new;" i.e. new from the branding or burning. 257 Your young nobility. 'The rank recently conferred

upon you.

262, 263 It touches Gloucester as much as, or more than, Dorset, in so far as he stands higher, and (as perhaps he thinks when he answers) because of the perilous schemes in which he is engaged; but his ambition and his purpose know no distrust, he is boundlessly confident in himself (l. 264, 265).

277 My charity. 'The charity shown to me.'

285 Nor no one. Cp. l. 13 of this scene. 287 But. 'Anything except that.' See Glossary.

290 Cp. the passage of More quoted at i. 1. 42.

291 Venom. Adjective, as often in Shakspeare. (Abbott, § 22.) 300 At the exit of Margaret the rest are astounded at her voluble curses: but Richard seizes on the chance of posing as a

virtuous and sympathetic creature, full of regret for her woes.

304 On end. In the Folios, an end. Cp. A in Glossary. 314 Franked. 'Shut up in a frank or sty.' Cp. iv. 5. 3 and 2 Henry IV. ii. 2. 160, "Doth the old boar feed in the old

324-338 This soliloquy has much of the same character, as regards Richard's purposes and his means for effecting them, as those in sc. 1 and 2. There is no longer allusion, as in them, to the influence of his deformity; but there is wider acknowledgment of his standing alone, working by and for himself. Even those, he says, whom he will use as his tools—Derby, Hastings, Buckingham-are his "simple gulls," as well as the Queen's party, against whom alone, at present, his attacks are publicly directed. For his appreciation of his own art, cp. i, I. 42, I59.

328 Beweep. Cp. note on i. 2. 163.

'Dupes,' from the notion that the gull is a stupid "In Cheshire a gull is an unfledged nestling; bird. (Skeat.) in Herefordshire, &c., a gull is a gosling."—WRIGHT.

334-338 Cp. Merchant of Venice, i. 3. 99-103, "The devil

can cite Scripture for his purpose," &c.

Possibly a compound adjective. Cp. 340 Stout resolved. "childish-foolish," "gentle-sleeping," in 1. 142, 288, of this scene; "senseless-obstinate," iii. 1. 44. 347 Obdurate. Observe the accent. Cp. iii. 1. 39. 354 Millstones. Apparently proverbial. Cp. 364

Apparently proverbial. Cp. Job xli. 24. The two murderers are men after Richard's heart. There is a readiness about them, an absence of any weakness such as conscience causes, which calls forth his hearty praise. It is to be observed, however, that only the First Murderer speaks in this strain; the Second is weaker. In the next scene the con-

trast is worked out.

#### SCENE 4.

GLOSSARY.-Methoughts, 9; methought, 18, 21, &c.; fearful, 14, 24; dreadful, 22; melancholy, 45; than, 89; humour, 118; dangerous, 132, 138; but, 134; mutiny, 135; gear, 147; malmsey, 150; fee, 273.

Though we are still in the atmosphere of gloom, the contrast of character presented by the first eighty-two lines of this scene is great, and heightens the feeling of Richard's superhuman villainy, and of the more commonplace brutality of his "stout resolved" mates. Clarence is a type of simplicity and gentleness and conscience-stricken penitence. While to Richard compunction is unknown, and his thoughts, careless of the crimes through which he passes, look on only to new misdeeds, Clarence's mind is busy with bitter reproaches for the past. His dream illustrates Spenser's words (Fairy Queen, iv. 5), "The things which day most minds, at night do most appear." (Coleridge's Lect. p. 17.) He laments the scenes of bloodshed in which he has taken part. and his perjury in betraying the Lancastrians and his father-inlaw, Warwick. His defence is, that he acted for love of his brother, King Edward. His anxiety is more for his wife and children than for himself. His only support lies in his simple confidence in Richard's love (l. 234-242), which was hypocritically declared in i. I. III.

The dramatic force of the retribution which falls upon him is increased by the fact that he is doomed to death by Edward (ii. 1. 86) and by Richard, the brothers, for one of whom he had sinned, while in the other he is putting his trust; and in that he does not see the significance of the part which Richard

played in his dream (l. 19).

It may be noted that later (v. 3. 118, fol.), when the tide is turning, and doubts and difficulties are pressing, similar "visions of the night" come to Richard; but as yet all is well with him, no such thoughts trouble the serene audacity of his spirit.

4 Christian faithful man; i.e. a Christian believer.

10 They fled to Burgundy after Wakefield, where the Duke of York was killed. 3 Henry VI. ii. 1. 143.

27 Unvalued. 'Invaluable.' Cp. "unavoided," iv. 4. 217; and Milton's lines, prefixed to the Folio Shakspeare of 1632—

"And that each heart Hath from the leaves of thy unvalued book

Those Delphic lines with deep impression took."

39 Vast. Adjective. 'Desolate,' 'roomy.' The epithets contrast the wide air, where the spirit might wander, with its confined prison in the bulk, i.e. chest, of the drowning man.

45, 46 Cp. Troilus and Cressida, iii. 2. 10, 11—
"Like a strange soul upon the Stygian banks
Staying for waftage; O be thou my Charon."

49, fol. See Appendix I.

55 Fleeting. 'Rapidly changing,' 'inconstant.'

76 The adjective reposing qualifies both substantives. 'Seasons and hours natural for repose.'

78-80 The difficulty of these lines lies in the varied use of for. For their glories; i.e. to stand in the place of, to represent, their glories.

For an inward toil; i.e. in return for, as the reward of, their

own toil.

For unfelt imagination; i.e. for the sake of, to gain, unsub-

stantial and imaginary gratification. (So Abbott, § 153.)

84 Enter the two Murderers. In Shakspeare's handling minor persons, such as the two Murderers, are rarely mere colourless machines; they have character and individuality. Here the contrast of the two is very distinct. The Second Murderer is weak, and inclined to relent; he retains some touch of conscience and pity. When the time for the deed is come, he draws back (l. 100); he wishes to wake Clarence, to reason with him, to justify himself by the king's command (l. 188), and by recounting the treacheries of Clarence. At Clarence's appeals (l. 250, fol.) he draws back again, strikes no blow himself, and laments the deed as soon as it is done. The First Murderer is of harder, Though his companion's graphic description of sterner stuff. conscience touches him for a moment (1. 141), it is only for a moment; he meets the other's weakness with a rough jest (l. 101), he stirs him up by a taunt (l. 113), and by the thought

of the reward; he does the deed single-handed, and shows no sign of remorse. He is a man after Richard's own heart. (Cp. Moulton, p. 240.)

85 The Folios read, "What wouldst thou, fellow?" in l. 120 they omit the word Faith; in l. 124, 141, substitute Come for Zounds; and omit l. 184 altogether. These changes are owing to the Act 3 James I., "To Restrain the Abuses of Players."

101 This answer is to be taken simply as a rough jest. Cp.

note at 1. 84.

109 Remorse. See note on i. 2. 155.

118 Tell; i.e. count. Cp. v. 3. 276, "Tell the clock there."
131, fol. Cp. Richard's conscience-speech later (v. 3, 179, fol.), and observe how appropriate in each case is the treatment to the speaker. Here we have in expanded form, and with such rough instances as are natural to a common villain, what there is summarized in the words, "My conscience hath a thousand several tongues," &c. In both we have the same moral lesson.

135 Shamefast is changed into shame-faced in the later Quartos and Folios. The former is the true spelling, and means 'fast, or firm, in shame;' i.e. in modesty and sense of honour. Shame-faced is a corruption, with the object of giving an apparent sense to the second part of the word. Cp. under Basilisk in Glossary.

143, 144 The devil, him, he, in the First Murderer's reply,

are the same, all referring to conscience.

149 Costard. Properly a kind of apple (cp. coster-, or costard-

monger); then a slang term for the head.

177 Evidence. Plural. Similarly, in 1. 180 and ii. 136, the 's of the possessive case is omitted with the name of Clarence.

178 Quest. 'Inquest or jury.' Hamlet, v. 1. 24, "Crowner's

quest law."

181 Convict. For omission of -ed in past participle of verbs in -d, -t, -te, see Abbott, § 342; iii. 7, 179, "contract;" v. 5. 3, "acquit."

197 Receive the holy sacrament. In v. 5. 18 and other passages we have "take the sacrament," which might mean simply an oath, the sense of sacrament by derivation. The verb receive here shows, however, that the meaning is, 'Thou didst take the sacrament of the Lord's Supper as a sign and pledge of the vow made.' For the facts cp. 3 Henry VI. v., passim, especially v. 1. 90.

198 In quarrel of. Cp. Henry V. iv. 1. 180, "In now the

king's quarrel."

204 Dear simply emphasizes, the exact force being suggested by the context. In v. 2. 21 the Folio reading is, "in his dearest need." 2 Henry IV. iv. 5. 141, "this dear and deep rebuke."

211 Publicly. 'By open use of proper authorities and powers,

not by secret assassination.' But the First Murderer retorts in 1. 215 that Clarence himself has not acted on his own principles, but has been the self-appointed minister of vengeance.

215 Gallant-springing. 'Growing up nobly and gallantly.'

218 My brother's love; i.e. love for my brother. In l. 219 thy brother's love is similarly explained by some as 'our love for thy brother'. It is more forcible to regard it as a jesting reference to Richard's real feeling of hate towards Clarence: "the love, which is in truth hate, of Richard to thee." Clarence, still undeceived in his simple trust in Richard, takes the words to refer to the other brother, Edward. There is a striking irony in this part of the scene. Clarence plays his last card, an appeal to Richard. No suspicion has yet crossed his mind of Richard's plots; he has had no glimpse into Richard's real nature. Then the rough murderers bluntly lay it bare to him, and show him that he really owes his fate to Richard, and to him alone.

235 Millstones. Cp. i. 3. 354.

251, 252 Once more the Second Murderer hesitates. Appeals to God's laws and to his higher feelings have not touched him much; he has been able to meet them by recalling the crimes of Clarence. But this suggestion—

"he that set you on

To do this deed will hate you for the deed," is so true and so near to his selfish feelings, that it awakes again the dull conscience.

252-263 The reading of these lines is unusually full of variations. Wright (in whose note the variations may be found in full) follows Tyrwhitt in the arrangement of the text as here, being a combination of the texts of Quartos and Folios.

259 My friend. Addressed to the Second Murderer.

264 Clarence's appeals have so much effect on the Second Murderer that, seeing the other about to stab him from behind, he tells him to look behind him.

267 St. Matthew xxvii. 24.

272 As often, conscience asserts itself fully, so soon as it is too late to undo the deed.

#### ACT II. SCENE 1.

GLOSSARV.—Peer, 2, 47, 51; embassage, 3; but, 33; period, 44; liege, 52, 75; unwittingly, 56; aught, 57; jot, 70; flout, 78; current, 94; forfeit, 99; doom, 102; sue, 106.

This scene of reconciliation, empty and delusive as it is, serves to lead on with dramatic force of contrast to the further working out of Richard's plans. Once more, as in i. 3, the various opposing parties in the Court are brought before us; and Edward, whose life and acts have been such as to lead only to

strife and dissension, seeks before his death to set things right by exacting pledges and promises from the foes. But words cannot bind where there is no firm basis for real concord; and so, just after the peace-making, enter Richard, ready to outdo all in feigned love and hypocritical humility, but then to turn all to mockery by the sudden announcement of Clarence's death, and to use the incident for his own purposes by turning suspicion against the Queen and her party. (Cp. Dowden, p. 192.) 8 Dissemble not. Dissimulare, 'to pretend a thing not to be

that which it is: 'so 'to hide by a false appearance.'

21 The Queen and Hastings were on especially bad terms.

See note on i. I. 122, and i. 3, ad init.

30 Embracements (Old Fr. brace, 'the two arms,' from brachium) is the commoner form of the substantive than embraces in Shakspeare.

33 But='without,' instead of, cherishing. See But in

Glossary for explanation of this peculiar passage.

37 And most assured. Supply "When I am," from "When

I have," in l. 36.

The irony of these expressions of mutual love must not be unobserved. Hastings, Rivers, Buckingham are made in effect each to pray for, almost to prophesy, their own destruction. Cp. especially v. 1. 13, fol., with Buckingham's words here.

41 Cordial. From cor; so 'that which comforts the heart.'

52, fol. Richard, really the chief fomenter of discord, outdoes all the rest in humility and charity, thus using the scene to establish the same idea of his character as in i. 3. 306, fol., to the same persons, and in i. 2 to Anne. But he has in reserve the tidings of Clarence's death. At the right moment he publishes it, to throw doubt on the Queen's sincerity, and to make it seem that he alone is genuine in his offers of love, and to open the way to new schemes against the Queen and her kindred.

53 Heap. 'Crowd,' 'throng.' Cp. Henry V. iv. 5. 18, "Let us on heaps go offer up our lives."

"Buckingham's grandmother and Richard's 64 Cousin. mother were sisters."-WRIGHT.

90 Lag. Allied to lax and lazy. 'Sluggish,' 'late.'

91 i.e. the Queen and her kindred.

102-133 It would be difficult to find a better example than this of the splendid dramatic use which Shakspeare makes of hints in his authorities. Hall's Chronicle, Edward IV. p. 326 (quoted by Wright): "When any person sued to hym for pardon or remission, of any malefactor condempned to the punishment of death, he woulde accustomably saye, and openly speke, O unfortunate brother, for whose lyfe not one creature would make intercession."

115 Lap. The same word as wrap; Mid. Eng. wlappen, or wrappen. (Skeat.)

129 Beholding (cp. iii. 1. 107) is the form used by Shakspeare, though often changed in modern editions to beholden. It is either present participle of behold, intransitive, or, as Abbott, § 372, suggests, Shakspeare sometimes regards -ing as equivalent to -en, the old termination of the passive participle.

132, 133 The King goes out to die, with these lines on his lips, which express both the shock of the tidings of Clarence's death, coming in such startling contrast with the reconciliation scene, and the feeling that retribution is falling upon him, both in his own fate and in the shattering by this one touch of all the blessed labour of the deeds of charity of the earlier part of the scene.

135 Richard makes ready use of the incident, to turn suspicion on the innocent, and to attach Hastings and Buckingham to himself.

137 Still. 'Constantly.'

#### Scene 2.

GLOSSARY.-Cousin, 8; moiety, 60; but, 74; peer, 112; marry, 124; dangerous, 126; prevent, 131; post, 142; sort, 148.

I-100 There is much that is heavy and ineffective about the first division of this scene. The two children, unlike the minor characters as a rule, have no individuality, are little more than echoes of one another. The succession of similar lamentations in threefold channels may be compared with the threefold curses of iv. 4. 35, fol. Yet all serves to show the terrible breakingloose of passion in the new struggle which is just beginning. extends even to the children, who complain of the Queen's share, real or supposed, in Clarence's death; and it is intensified forcibly in the way in which the same passion, here of grief-(l. 71, fol.), in iv. 4 of hatred and revenge, finds vent in almost simultaneous utterance by the three persons concerned.

18 Incapable. Lit. 'not able to hold or contain;' here, 'not

able to understand.'

24 Hugg'd me in his arm. For metrical reasons, the Folios substitute "And pitied me.".

28 Vizard, or visor. (From Fr. visière.) 'The front of a helmet, with eye-holes pierced in it;' so, 'a mask.'

In this scene is the first appearance in the play of the Duchess of York. From the first she is under no delusion as to her son's character and plots, and she rails about him in plain terms. But she is represented as very different in character from the fierce. reckless Margaret. It is when Richard is absent, or when she is in company with others who feel like herself (as here, and sc. 4 of this act; act iv. sc. I, and sc. 4, first part), that she speaks out freely. She is only shown in Richard's presence twice (here, l. 101, fcl.; iv. 4). Here she does not venture to speak to him in the same tone as she had used to the children and the Queen; there, excited beyond herself by the death of the two Princes, and supported by the presence of Margaret and the Queen, she attacks him more boldly. In both instances Richard regards her as of little account, as a subject rather for jesting than for serious displeasure. His stronger nature overawes her, and he lets her rail, only reproving her (iv. 4. 149, fol.) in a bantering tone if she goes too far.

39 Act. The term is suggested by scene in the previous line.

51, 53 Two mirrors, Edward and Clarence. One false glass, Richard.

68 Reduce here means simply 'to bring, convey;' in v. 5. 36, 'to bring back.' It is the subjunctive mood, expressing a wish.

Cp. i. 3, 207, 222, &c.

68-70 The figure is very awkward. The Queen wishes all streams to flow into her eyes, as though she were an ocean. Thus I in 1. 69 is qualified by "being governed by the watery moon," as if it were, "like a sea that is governed by the moon." The moon is referred to as controlling the tides (cp. I Henry IV. i. 2. 36), and therefore is in Midsummer Night's Dram, ii. I. 103, "the governess of floods." So by her influence the Queen wishes (1. 70) to send forth an oceanic deluge of tears.

77-79 Observe the double signification of dear. Cp. note on

i. 4. 204.

81 Parcell'd; i.e. distributed among them, while the Duchess weeps for both Edward and Clarence.

95 For. See note on i. 1. 58.

101 At this point we pass to a new phase in the drama—from the dead Edward to the living Edward; to Richard's greatest crime, the murder of the young Princes, and to the retribution which this crime brings on him.

109, 110 Cp. note on i. 3. 234.

117 The broken rancour; i.e. the rancour resulting in breaches and dissension.

118 Splinter'd. 'Set and secured with splints.' Cp. Othello, ii. 3. 329. A splint is a thin piece of split wood; hence the other, and with us usual, sense of 'to splinter.'

119 Preserved, &c., refer grammatically to the broken rancour, but really to the fact that it is splinter'd, knit, and joined to-

gether. Cp. i. 3. 63-68.

120 Me seemeth. Me, dative after the impersonal verb. Cp. Methinks in Glossary.

With some little train. 'With only a small body of attend-

ants;' not, as the phrase would mean to us, 'with a considerable train.'

121 The youthful Edward was at Ludlow, on the marches of

Wales, under the guardianship of Earl Rivers.

127 Green; i.e. unripe, Edward being only twelve years old. St. Luke xxiii. 31, "If they do these things in a green tree," &c.

149 We late talk'd of. At ii. 1. 135.

The index in Shakspeare's time often stood first in a book; so equals introduction. Cp. Troilus and Cressida, i. 3. 343—

"And in such indexes, although small pricks

To their subsequent volumes."

The word was also used for painted emblems introducing pageants and dumb shows. So iv. 4. 85, "The flattering index of a direful pageant."

151 My other self. Aristotle, Ethics, viii. 12. 3, speaks of children as being ετεροι αὐτοί to their parents. Cicero adopts the idea, Lacl. 21. 82, "Amicus est tanquam alter idem;' and frequently in the phrase, "Alter ego." (Rolfe.)

Consistory. Properly 'a spiritual court.' Henry VIII. ii. 4. 93, "The whole consistory of Rome." So of any council or

assembly.

For Buckingham's character, and Richard's subtle dealing with him, cp. iii. 5. 5, fol.; ib. sc. 7. Buckingham is vain of his craft and strategy. Richard uses him, so as to humour his vanity. He has himself suggested this scheme (ii. I. 135); now, to flatter Buckingham, he treats it as a novelty, and gives him all the credit. In iii. 7 he uses him in a similar way, but in iv. 2 casts him aside directly he finds him slow in grasping his hints,

# SCENE 3.

GLOSSARY.-Wot, 18; prevent, 26; danger, 27; sort, 36.

The three Citizens represent the feelings and voice of the nation; the First and Second showing merely the doubt and confusion of the time (l. 42, 43), where Shakspeare adopts the words of the Chronicle (quoted by Wright), "Were it, that before such great things men's hearts of a secret instinct of nature misgive them." The Third Citizen pierces to the true source of the danger; it lies in the rivalry of the parties of Richard and of the Queen's kindred.

4 Seldom comes the better. A proverbial expression, "Good

news is rare."

8 The while. 'Now.' See Awhile in Glossary; and cp. iii. 6. 10.

11 From Eccles. x. 16, "Woe be unto thee, O thou land,

whose king is but a child." (Cranmer's Bible, 1541; and the

Bishops' Bible, 1568.)

13 Nonage; i.e. non-age, minority. Cp. non-entity, non-sense. 14, 15 i.e. that himself then, and till then his council, shall govern well. Cp. ii. 4. 59.

39 Ye cannot almost; i.e. can scarcely. Cp. iii. 5. 34.

(Abbott, § 29.)

40 Heavily and full of fear. Cp. note on i. 1. 22; iii. 4. 50.

41 Still. ii. 1. 137.

43 By proof; i.e. by knowledge gained by experience. Cp. Julius Cæsar, ii. 1. 21. In v. 3. 219 proof='armour proved by experience.'

### SCENE 4.

GLOSSARY.—Cousin, 9; methinks, 14; a-growing, 19; flout, 24; shrewd, 35; can, 46; jet, 51.

I The Archbishop was Thomas Rotherham, Lord Chancellor

of England. (l. 71.)

"10, fol. The young Duke of York is quick, precocious, impulsive, even at times pert. The touches of his character in this scene are further developed in iii. 1, and especially by contrast with his brother, the young King.

16, fol.; 27, fol. Cp. note on i. 1. 39 for these stories as to

Richard's birth and infancy.

20 Gracious. 'Full of grace,' 'of a virtuous disposition.'

23 Had been remembered. From the transitive sense of to remember, i.e. to remind (cp. Tempest, i. 2. 243, "Let me remember thee what thou hast promised") comes this passive participle, equivalent in sense to mindful. So As You Like It, it, 7. 189, "As friend remember'd not" = "As friend unmindful of gratitude."

35 Parlous; i.q. perilous, mischievous. Cp. iii. 1. 154.

37 Pitchers have ears. In 1. 32, 34 York is too "shrewd" to tell the truth, that he heard the story from his mother, and tries to hide the fact by saying it was from his nurse. By using this proverb (full form, "Little pitchers have large ears") the Queen means that he has overheard and picked up what was not meant for his ears.

46 Can. 'Know.' See Glossary.

52 Aweless. 'That inspires no awe.' In Shakspeare only here, and King John, i. 266, "the aweless lion;" i.e. that feels no fear. For the variation of sense, cp. Fearful in Glossary.

59 Cp. note on ii. 3. 15.

63 Preposterous. (Lat. præ-posterus.) Lit. 'inverted,' 'hind side before.'

66 Sanctuary. At Westminster, in the precincts of the Abbey.

71 The seal. Cp. note on l. 1.

72 Tender. Cp. note on i. 1. 44.

### ACT III. SCENE L.

GLOSSARY.—Cousin, 2, 89, 101, &c.; melancholy, 3; dangerous, 12, 182; peevish, 31; methinks, 76; wit, 85; aught, 166.

The young Prince is already full of apprehension—troubled at the arrest of Earl Rivers (l. 4-6), suspicious of Richard (l. 16.

146), and fearful of his designs (l. 68).

1 To your chamber. In Camden's Britannia, p. 427 (ed. of 1610), we read, "London, the epitome or breviary of all Britain, the King of England's Chamber." Later, he says it began to be called the King's Chamber from the time of William the Conqueror.

10, 26 God He knows. Cp. iii. 7. 235. The repetition of the subject in the demonstrative pronoun gives it greater prominence.

Cp. I Kings xviii. 39, "The Lord, He is the God."

11 Jumpeth. 'Agrees or tallies with.' Cp. Othello, i. 3. 5, "They jump not on a just account." Hence the adverb jump, 'just,' 'exactly.'

19 Good my lord. The possessive adjective is so closely combined with the noun (cp. monsieur, milord) that the two together are treated as one compound, and the adjective good is

placed before, not after, my. Abbott, § 13.

34 Presently. 'Instantly,' 'at once.' So i. 2. 212; iii. 2. 16; and commonly in Elizabethan English. St. Matt. xxvi. 53. "He shall presently give me more than twelve legions of angels."

39 Anon. (A.S. on an.) 'In one moment,' 'immediately.' 46 i.e. Weigh it as such things are weighed in this age, estimate it by the less nice standard of our times, not according

to the stricter religious usages of a previous age.

50, fol. Buckingham's pleadings are taken almost exactly from Holinshed (see Wright, in loc), "I have often heard of sanctuarie men, but I never heard earst of sanctuarie children; and therefore, as for the conclusion of my mind, whoso maie have deserued to need it, if they thinke it for their suertie, let them keepe it. But he can be no sanctuarie man, that neither hath wisdome to desire it, nor malice to deserue it," &c.

68 Of any place. A confusion between 'I do not like the Tower, of all places,' and 'I dislike the Tower more than any

place.' Cp. note on i. 3. 64.

71 Re-edified, 'Re-built.'

77 retailed. Cp. iv. 4. 335. In both passages retail is used as equivalent to 'retell' or 'tell.' In Love's Labour's Lost, v.
2. 317, it is used in proper sense, 'to sell in small quantities.'

79-83. To moralize is 'to draw out the moral or meaning.' Cp. As You Like It, ii. 1. 44, "Did he not moralize this spectacle?" What then is the 'one word' in which Richard moralizes two meanings? He has uttered his aside as to the young Prince not living long; the Prince catches the sound of the last words, and Richard repeats them, but with a different beginning to the line, making it now refer to Cæsar's fame living long without written documents to support it. Hence, from its repetition, 'lives long' seems to be the 'one word.'

By some, charácters (observe the accent) has been regarded as the 'one word,' in twofold sense: first, of written signs, secondly, of marked disposition. But characters, both substantive and verb, is only used in the sense of writing with letters or figures, and rarely of outward marks showing inward qualities (see Schmidt); and if interpreted here of 'marked disposition,'

in reference to the Prince, the line yields no sense.

82 The formal vice was a customary figure in the early moral plays; was from thence transferred to the later stage, gradually became simply a buffoon, and is to some extent represented by the harlequin of modern pantomime. (Wright, in loc.) Rolfe quotes Ben Jonson, The Devil is an Ass, scene 1:

"Satan. What vice? What kind wouldst thou have it of? "Pug. Why, any: Fraud, or Covetousness, or lady Vanity,

or old Iniquity.

Here we have the vice referred to by Richard, old Iniquity. His dress, his dagger of lath (Twelfth Night, iv. 2. 136), and his jokes and cries were doubtless often repeated. Hence here formal; i.e. customary or conventional. (Cp. Coleridge, Lectures on Shakspere, p. 198.)

85, 86 i.e. his wit set down, recorded that with which his valour did enrich it, in order to give lasting fame to his valour.

91 An if. Cp. 1. 148, and note on i. 1. 88.
94 Lightly. 'Usually,' from the meaning 'readily,' 'easily.' In St. Mark ix. 39 it represents ταχύ, "That can lightly speak

evil of me." (Nares' Glossary.)

The character of the young King is exquisitely touched in the few words which he utters. The tenderness of his reference to his father, the sense of his position and responsibility, the delicate reproof to his brother (l. 112, "A beggar, brother?"). the gentleness with which he excuses his brother's sauciness, the cautious insight with which he hints at his distrust of Richard, all these gain even more point by the contrast with the biting jests and unrestrained tongue of his brother. (Cp. Gervinus, p. 275.)

97 Dread. The epithet marks the new position of the two little brothers towards one another now that one is King. .

'Worthless,' as in i. 1. 31. 103 *Idle*. 107 Beholding. See note on ii. 1. 129.

114 Toy. Cp. i. 1. 60.

130 Johnson (quoted by Wright) says: "At country shows it was common to set the monkey on the back of some other animal, as a bear. The Duke therefore in calling himself an ape calls his uncle bear."

Adverb; originally genitive case of need, 141 Needs. 'necessity.'

150 Sennet. 'A set of notes on a trumpet.' The derivation and exact meaning are unknown.

152 Incensed. Cp. iii. 2. 29; "incited."

154 Parlous. Cp. note on ii. 4. 35. 165 Lord Hastings had received his peerage from Edward IV., and had been appointed Lord Chamberlain by him, and "was ever true to the King his master."-HOLINSHED, p. 675.

179 Divided councils; i.e. one composed of the conspirators in strict secrecy at Crosby Place, while the other and public

council met at Baynard's Castle.

181, fol. Lord William; i.e. Hastings. After Edward's

death, Jane Shore became his mistress. Cp. iii. 4. 76.

193 Though Richard has flattered Buckingham's vanity throughout by letting him take the lead (cp. note on ii. 2. 151), the moment his real weakness appears, and he becomes dubious and hesitating, Richard's fiery energy and strong will solve the difficulty by one short, sharp utterance, like a pistol-shot, "Chop off his head, man."

195 Buckingham claimed this earldom as his by right of inheritance, but could not get his title recognized by Edward IV.

#### SCENE 2.

GLOSSARY.—O'clock, 4; post, 17; but, 83; wot, 92; sirrah, 98.

Stanley throughout distrusts Richard, outdoes him in treachery, supports Richmond, and forwards the design for a marriage between him and the Princess Elizabeth (iv. 5), and goes over to Richmond at Bosworth Field. (v. 3.) So it is natural enough that his fears and doubts bring him these visions of the night.

II Cp. note on i. 3. 228. To rase or raze (Latin, radere,

rasum) = 'to scrape.'

16 Presently. 'At once.' Cp. iii. 1. 34.

25 Instance. 'Cause,' that which impels to an action.' 26, 27 So fond to trust. 'So foolish (the first and in Shakspeare, commonest sense) as to trust.' For to, cp. ii. 1. 120.

52 Still. 'Constantly.' Cp. ii. 1. 137.

72 i.e. his sentence being already settled in their minds, they regard his head as already raised on high on London

Bridge.

Hastings is vain, full of his own importance (l. 20, 21, cp. iii. 4. 14, fol.), convinced that he is master of the situation, and utterly blind to the designs and power and character of Richard. This scene is full of irony. Hastings was the head of the Court party opposed to the Queen and her kindred. (i. 1. 68.) Here he exults over their downfall, in words which are literally prophetic of his own fate. (l. 62, 68.) When Catesby hints at Richard's aims (l. 40), he does not treat the hint as of any moment. He expresses his triumphant security to Stanley. (l. 84.) No warnings touch him. While he cannot resist the chance of telling his joy even to the Herald whom he meets, he is himself really on his way to the block. The Priest brings the thought of his foes again to his mind, while he himself is so soon to have "shriving work in hand." The one redeeming point in him is his simple faith and loyalty to the late King.

78 By the holy rood. The rood was the cross, commonly placed above the screen separating chancel and nave. It is the same word as Rod, in this sense properly the upright part of the cross, while from the use of the rod in measurement come rood

and rod as measures.

91 The day is spent. So the Folios. The Quartos omit the words on account of 1. 5.

96 Pursuivant. Properly 'an attendant on a herald.' Cp.

iii. 4. 90; v. 3. 59.

102, 103 Cp. i. 1. 67 and 121, fol. 108 Gramercy. 'Grand merci.'

111 For Sir as a title of priests who had taken a university degree, cp. Sir Oliver Martext, As You Like II, iii. 3, 43; Sir Hugh Evans, in The Merry Wives of Windsor; Sir Topas the Curate, Twelfth Night, iv. 2. 2; Sir Christopher Urswick, iv. 5. 1 of this play, &c. Dominus is the university title of a

Bachelor of Arts, and is represented by Sir.

112 Exercise. Cp. iii. 7. 64. Exercises or prophesyings had been a subject of much dispute in Shakspeare's time. Queen Elizabeth forbade them, and Archbishop Parker tried to suppress them. (Parker Society, Correspondence of Parker, p. 457.) When Grindal succeeded Parker as Archbishop, in 1575, he refused to comply with the Queen's wishes, and was therefore suspended from his office. (Remains of Grindal, Introduction, pp. x.-xii.; and cp. his letter, ibid, p. 383, fol., where he describes the exercises, their manner, authority, and value.)

116 Shriving. To shrive (cp. shrift, shrove-tide) is 'to hear

confession and impose penance.

### Scene 3.

Halberds. Cf. note on i. 2. 1.

II, 12 See Richard II. v. 5.

15 Cp. i. 3. 210, fol.

23 Expiate. The Quartos have a repetition of 1. 8. The first Folio, expiate; later Folios, now expir'd. The word, meaning literally 'cancelled by some atonement,' is used simply for 'cancelled,' 'blotted out,' 'ended.' Cp. Abbott, Introduction, p. 16.

#### SCENE 4.

GLOSSARY.—Cue, 27; marry, 36; cousin, 37; testy, 39; worshipful, 41; doom, 67; whit, 82; prevent, 83; bootless, 104; fearful, 106.

STAGE DIRECTION.—The Bishop of Ely was John Morton, who afterwards became Lord Chancellor, Archbishop of Canterbury, and a Cardinal, and has the credit of having contrived the marriage of Henry VII. and the Princess Elizabeth. Cp. iv. 3. 40, fol.

Ratcliff was on this same day at Pomfret in actual fact. See scene 3. Theobald substituted "Catesby" in this scene. For

Ratcliff and Lovell, cp. note on i. 3. 228.

5 Wants. Intransitive = 'is wanting.' Cp. ii. 1. 43.

15-21 Hastings' blind, pompous, self-importance becomes even greater as his doom draws nearer. Cp. note on iii. 2. 72. He is just about to give his voice for Richard, and is more than ever convinced that he knows all Richard's simple heart (l. 54, 55), when Richard appears, ready to send him to the block.

33, fol. Cp. note on i. 1. 42. In the strawberry incident Richard, with an artistic delight in the contrast, displays an especial lightness of heart and freedom from all dangerous thought. His humour in the interruption shows also his sense of his own irresistible force, which frees him from all anxiety, now that the crisis of his schemes is at hand. (See Moulton, p. 100.)

40 As (in Early English, also, als) is simply a strengthened form of so. 'All so;' i.e. just so. (Mason's Grammar, p. 106.)

All Worshipful Adverby The Folios read "Worshipfully."

41 Worshipful. Adverb. The Folios read "Worshipfully." (Abbott, § 1.)

50 Cheerfully and smooth. Cp. note on i. 1. 22; ii. 3. 40. 57 Livelihood. So the Folios; and the reading is forcible, according with 1. 50, 51. But the Quartos have "likelihood;"

i.e. sign, indication.
61 "After one hour, he returned into the chamber, all changed, with a wonderful sour angry countenance, knitting the brows, frowning and fretting and gnawing on the lips."—MORE.

83 Fond. Cp. note on iii. 2. 26,

84 Cp. note on i. 3. 228.

86 Foot-cloth horse. A horse with a foot-cloth, or housings; so one for quiet, gentle riding, which made a stumble the more ominous.

90 Pursuivant. Cp. note omiii. 2. 96. For Hastings' speech, cp. iii. 2. 73, fol., and notes there.

97 Shrift. Cp. note on iii. 3. 116.

98 i.e. O quickly-changing, short-lasting favour shown by mortal men to one another.

#### Scene 5.

GLOSSARY.—Cousin, 1; dangerous, 23; conversation, 31; prevent, 55; but, 65; lust, list, 81, 83, 84; fee, 96.

1-20 The rotten armour ("harnessed in old evill fauored briganders," Hall, p. 362) was hastily put on, in order to make believe that they were defending themselves against a conspiracy, of which Hastings had been the head. Very effective is Buckingham's swaggering to Richard on his powers of acting, while he has no idea how much deeper Richard is than himself. Cp. note on i. 3. 324; ii. 2. 151.

4 Distraught. Past participle of distract.
8 Intending. 'Pretending,' 'signifying.' Cp. iii. 7. 45.
14 The Lord Mayor was Edmund Shaw, brother of the Dr. Shaw of l. 103. According to Hall, "he took on him to frame the city to their appetite, upon trust of his own advancement, where he was of a proud heart highly desirous." (See Wright, p. xxv.)

25 Plainest harmless. Cp. 1. 33, "covert'st shelter'd." It is doubtful whether the two adjectives in each instance are compounded together (as "childish-foolish," i. 3. 142; and "senseless-obstinate," iii. 1. 44), or the -est of the first adjective modifies the second also, as in Merchant of Venice, iii. 2. 295, "The best-condition'd and unwearied spirit." (Abbott, § 2, 398.)

29 Daub. (From Lat. de-albare.) 'To plaster.'

32 From. Cp. note on iv. 4 258.

35 Almost. The use of almost after a negative, which is now quite exceptional, has been noticed on ii. 3. 39: not . . . almost =scarcely. Perhaps this curious use in a question comes from it, "You would not almost (scarcely) believe, would you?" then, "Would you almost believe?" i.e. even believe. But cp. Abbott, § 29.

55 Have. Plural, because of friends.

56 i.e. 'Would have had you (to have) heard.'

74 Infer. Cp. iii. 7. 12, 32; iv. 4. 343; v. 3. 314. 'Use as an argument, demonstrate.

76, fol. According to Hall, this was one Burdet, a merchant in Cheapside, at the sign of the Crown.

81, 83, 84 Lust, lustful, listed. In origin the same word. See Glossary.

86-94 Hall's Chronicle, p. 365, gives a still more repulsive colour to this argument. The mere fact that Richard invented a plea, which was based on his own mother's alleged adultery, is villainous enough. The Chronicle (so 1. 93, 94, here) adds a touch which no mind but Richard's could have devised. directs that the point be handled gently and craftily, as though men spared to speak the whole truth for fear of his displeasure. What a luxury for him, not only to invent the odious plea, but to see it spread and grow, men saying that more might be told but for fear of hurting Richard's tender feelings; and so himself to get the credit of having caused it to be partly veiled and understated!

98 Baynard's Castle. On the Thames, below Blackfriars

Bridge, where now is Castle Baynard Dock.

103 Shaw. Cp. note on l. 14. He and Friar Penker were noted preachers.

107 The brats of Clarence. See ii. 2.
108 No manner person. So the Folios. The Quartos, "Manner of person." In Lev. xiv. 54 the A.V. read originally, "the law for all manner plague of leprosy." (Newman's Concordance, A.D. 1643.)

### Scene 6.

This short scene serves to prepare for the failure of Buckingham's speech to the citizens. Men were not taken in by the attempted justification of Hastings' execution. The Scrivener represents the common feeling of mistrust, though none dare utter it to the Dukes. As the Chronicler says (Wright, p. xxiii,), "every man answered fair, as though no man mistrusted the matter, which of truth no man believed."

7 Precedent. The first copy, from which he had engrossed it:

i.e. written it out large and fair.

9 Untainted. 'Touched (from tangere) by no accusation or attainder.' Cp. iii. 5. 32.

10 The while. Cp. note on ii. 3. 8.

12 Blind; i.e. to the danger of seeing it. Cp. quotation from the Chronicle above.

14 In thought; i.e. only in thought, and not noticed outwardly.

### Scene 7.

GLOSSARY.—Withal, 12; suit, 46, 63, 140, &c.; lewd, 72; marry, 81; cousin, 88; beads, 93; worshipful, τ38.

Buckingham returns to Baynard's Castle, after carrying out the instructions given him in sc. 5. 74, fol.

5 Hall, p. 366. It was alleged that before his marriage with Elizabeth there was a contract of marriage between the King and Dame Elizabeth Lucy. As a matter of fact this pre-contract was with Lady Eleanor Butler, daughter of the Earl of Shrewsbury. The mistake prevailed as early as Sir T. More's Life of Richard. See Gairdner's Richard III. for an account both of the case and the causes of the mistake. The theory of pre-contracts of marriage was that mere betrothal was as binding as actual marriage. Cp. note on i. 2. 10.

6 See 3 Henry VI. iii. 3. The deputy was Warwick, and Edward's sudden renouncing of the alliance caused his defection

to the House of Lancaster.

12 Infer. Cp. note on iii. 5. 74.

13 Idea. 'Image,' 'exact likeness.'

The passage in Hall, p. 367 (from Shaw's sermon), limits the comparison more clearly to Richard's face: "His own countenance, the verie print of his visage." So that *form* here in l. 14 should be limited in meaning in the same way.

30 Recorder. The main accent is on the first syllable.

45 Intend. Cp. note on iii. 5. 8.

47, fol. It was Richard who dropped the hint (iii. 5. 100), on which Buckingham now enlarges as if it were his own idea.

49 Ground . . . descant. Cp. note on i. I. 27.

52, 53 i.e. if you act your part in pleading earnestly for the citizens, as well as I can and shall act mine in pretending to refuse.

64 Exercise. Cp. note on iii. 2. 112. 72 Day-bed. 'Couch,' or 'sofa.'

Buckingham and Catesby's praises of Richard's delight in "his holy exercise" and his "zealous contemplation," and Richard's own appearance with the two Bishops, seem at first sight almost too exaggerated to serve their purpose. But the Mayor is represented as very simple-minded, and open to such appeals. To cheat such a man, the coarsest trick of hypocrisy serves well enough; while it gives Richard an opportunity of showing his scorn for all that men commonly venerate. (Cp. Dowden, p. 183. But he is incorrect in alleging that there is no historical authority for the two Bishops. Like most of the scene, it is from Hall, p. 372.)

118-140 Observe the pomposity of this speech in style and language (it contains an unusual number of words of Latin

origin), suitable to the subject and the speaker.

127 Graft. From to graff. Cp. Rom. xi. 23. Not an example of the formation noted on i. 4. 181.

Dr. Shaw's text for his sermon at Paul's Cross was Wisdom

iv. 3, "Bastarde slippes shall neuer take depe rootes."

128 Shouldered in. 'Pushed violently into.' Cp. note on i. 2. 260.

130 To recure. 'To cure or heal again.' So Titus Andronicus, iii. 1. 90, "unrecuring" = 'incurable.'

134 Factor. 'An agent for another in the management of

property or trade.'

135 Successively. 'In due order of inheritance.' In iii. 1.73, "reported successively from age to age," it only means 'in uninterrupted tradition.'

144 If not to answer. Supply best fitteth from the previous

line. So again in l. 148.

147 Fondly. Cp. note on iii. 2. 26.

150 Checked (Abbott, § 361) is the simple form of the subjunctive, not the indicative.

155 Unmeritable. Julius Casar, iv. 1. 12, "A slight un-

meritable man."

157 And that, Cp. French use of que to avoid repetition of a conjunction; e.g.—"Si le roi m'avait donné.

Paris sa grand' ville, Et qu'il me fallût quitter

L'amour de ma mie," &c.—Molière.

161 As. Cp. note on iii. 4. 40.

166 Much I need; i.e. 'I am lacking in much of the qualities required.'

175 The respects. 'The motives, considerations.' Cp. Hamlet,

iii. 2. 193, "Base respects of thrift."

179 Contract. Cp. note on i. 4. 181.

183 Petitioner. In 3 Henry VI. iii. 2 we read that her petition was to "repossess" the confiscated lands of her first husband,

Sir Richard Grey, slain at St. Albans.

184 A many. Many being sometimes a substantive, as we say 'a great many' (cp. Henry V. iv. 3. 95, "A many of our bodies"), may explain this use of a, of being omitted, as in "manner person," iii. 5. 108. Abbott ( $\S$  87) gives a different explanation; viz. that a inserted before a numeral adjective implies that the objects referred to are regarded collectively as one; as in St. Luke ix. 28, "An eight days after."

188 Pitch. A figure from the use of the word for the height

to which a falcon soars. Cp. 2 Henry VI. ii. 1. 6.

189 Bigamy, in canon law, means any second marriage, and is so used here of marriage with a widow.

193, 194 See note on iii. 5. 86-94.

211 Remorse; i.e. pity. Cp. note on i. 2. 155.

219 'Zounds is omitted in the Folios (cp. note on i. 4. 85), and this entails omitting Gloucester's delightful expression of the shock which such a bad word gives to his pious soul.

233 Mere enforcement. 'The absolute constraint which you

put upon me.'

235 God He knows. Cp. note on iii. 1. 10.

#### ACT IV. SCENE 1.

GLOSSARY.—Straitly, 17; asunder, 34; cockatrice, 55; metal, 60; humour, 65; captive, 80.

At the end of act iii. Richard has reached his aim, the crown. Now the action passes on to the further crimes which spring out of his remorseless soul, and are rendered necessary by the course he has chosen (sc. ii. 18, 52, fol.); and through them to the retribution which is coming. Anne and Clarence's daughter, Queen Elizabeth and the Duchess of York, reappear, all of them to emphasize the horror of Richard's deeds, and the two last to point onward to the source from which his downfall is coming. There begins to be frequent reference to Richmond (sc. 1. 43, &c.); all the sufferers by Richard's crimes are beginning to look to him as their one hope, and as the natural leader of resistance. Richard himself soon begins to show the first signs of apprehending danger. For Buckingham he cares nothing, but "Ely with Richmond" troubles him (sc. iii. 46).

I Nice. Here only in Shakspeare for 'granddaughter,' its meaning by derivation from Lat. neptis. So nephew='grandson' in I Tim. v. 4, "If any widow have children or nephews." For

the latitude of meaning, cp. cousin in ii. 2. 8, &c.

5 Anne has not appeared since i. 2. In the interval (historically in 1472) her marriage with Richard has taken place. Now, in these woes, she has a bitter memory of the curse which she then unwittingly invoked upon herself (l. 72, fol.).

31 Of two fair queens. As mother-in-law both to Elizabeth and to Anne.

35 Swoon. Spelt sometimes thus, sometimes sound (so the Quartos here), sometimes swound.

42 Cross. Probably the verb.
43 Richmond. See Appendix II.

From; i.e. away from. Cp. iii. 5. 32; iv. 4. 258.

46 See i. 3. 209.

50 My son; i.e. Richmond, his stepson.

56 Unavoided. Cp. note on i. 4. 27. It might mean here 'if not avoided,' but iv. 4. 218 is in favour of the meaning 'unavoidable.'

59 Verge. (Lat. virga.) Lit. 'wand,' 'rod;' then 'hoop,'

'ring,' as here; then 'edge.'

61 An allusion, according to Steevens, "to the ancient mode of punishing a regicide by placing a crown of iron, heated red-hot, upon his head."

65 To feed my humour. 'To gratify me, by yielding to me, by being loth to take my place as Queen.' See Humour in Glossary.

66, fol. Cp. i. 2. 26, fol.

79, 80 Cp. the notes on the dramatic force of i. 2, especially that at l. 175. This comment, made by Anne herself, helps us to understand the idea of Richard's character, and the secret of his force. What to him was a piece of pure acting, with policy for its whole motive, presented itself to Anne as "honey words," unsuspected, and leading her soul into captivity.

80 Honey. Frequent in Shakspeare as an adjective. Cp.

Sonnet 65. 5, "Summer's honey breath."

83-85 The Chronicler suggested this touch of "euill reste on nightes . . . troubled with fearfull dreames," which Shakspeare works out with impressive effect in v. 3. 118-206.

Subjunctive, expressing a wish. Cp. iv. 4. 188.

96 At this date the Duchess of York was in fact sixty-eight years old, having been born in 1415. (Wright.)
97 Teen. 'Vexation,' 'grief.' Cf. Love's Labour's Lost,

iv. 3. 164, "Of sighs, of groans, of sorrow, and of teen."

99, fol. Johnson found this touching outburst of a mother's grief so harsh, that he suggested that it might be the Lieutenant who is addressed as nurse and playfellow. Malone excused it on the ground of "Shakspeare's usual licentiousness of metaphor!"

#### Scene 2.

GLOSSARY.—Current, 9; liege, 13; converse, 28; witty, 42; pawn, 93; peevish, 101; fearful, 126.

STAGE DIRECTION.—Sennet. See note on iii. 1. 150.

8 Play the touch; i.e. the touchstone for testing the genuineness of gold. So in Timon of Athens, iv. 3. 390, gold is called "Thou touch of hearts." Wright quotes King's Natural History of Gems, p. 153, "The present touchstone is a black jasper of a somewhat coarse grain."

15, 16 The "bitter consequence" lies in Buckingham's words, "True, noble prince," which follow upon, are the sequel of, "Edward lives." Richard repeats the words in a new sense, as an extension of the predicate lives. That Edward should still live as the genuinely noble prince is bitter to the usurper.

For this sense of consequence, cp. iv. 4. 6.

28 Converse with. 'Associate with.' See Glossary.

Iron-witted, and unrespective. 'Dull or heavy, and unobservant,' the latter term being the opposite of considerate in 1. 30. Henceforth, Richard means, he will no longer have any fellowworker, or sharer in his innermost counsels; he will only use men that can be blind instruments for particular acts.

42 Witty; i.e. cunning. In the two epithets Richard is sneering at the leading part which, up to this point, he has

allowed Buckingham to take in their combined designs. Cp.

note on ii. 2. 151.

46 Enter Stanley. There is something very striking (as Moulton, p. 120, points out in an elaborate analysis of this part of the play) in this interruption. Richard has just committed himself irrevocably to the crowning crime; even Buckingham has shrunk back. Then "Enter Stanley" with the short, sharp tidings, "Dorset is fled to Richmond." Richard's keen eye sees at once what danger this means for him. His active and unscrupulous will turns at once to schemes which may prevent that danger; he must at once take measures to prevent Richmond getting strength from alliance either with Elizabeth or with Clarence's daughter. Then reflection succeeds to action; he muses (l. 99, fol.) on the way in which this name, Richmond, has been linked previously with his destiny. From this point onwards there are still many touches of Richard's boundless audacity, and of his ruthless humour, but mingled with them is a sense of danger, an apprehension of coming retribution.

For Stanley, cp. note on iii. 2, ad init. The zeal with which he is the first to bring these tidings serves to show him as one keen in Richard's cause, and to turn aside suspicion from

him.

57 The boy; i.e. Clarence's son.

60 Abbott (\$ 204) suggests that in It stands me much upon, me may be a dative, and upon an adverb = 'It stands upon,' i.e. 'it is of importance, to me.' But "stand on" or "upon" is so common in Shakspeare with a case governed by the preposition, that more probably upon is simply transposed.

67 Tear-falling. For the transitive force of the verb, cp. Tempest, v. 1. 64, "Mine eyes . . . fall fellowly drops."

82 No more but so. No more than to do as Richard has whispered to him.

89 In this and his next five utterances Richard affects not to

observe Buckingham, and speaks in "meditation" (l. 119).

92 See iii. 1. 194. 104 Chance. Verb.

118 A Jack was the familiar term for the figure on old clocks which struck the hours on the bell, like the two bronze Moors on the clock-tower at Venice, or the two figures on an old clock preserved in All Saints' Church, Leicester. For other uses of *Fack*, cp. note on i. 3. 53.

Thou keep'st the stroke; i.e. 'Thou keepest on striking.'

Buckingham is self-deceived to the last. "Made I him king He could amuse himself with Hastings' groundless confidence (iii. 2. 114), but no thought could pierce his selfimportance that a like fate might come to him in turn. His character throughout serves as a foil to Richard's. His villainy

is much more ordinary and commonplace, his aims are smaller and lower; and now that Richard appears to him in his true colours, and casts him aside with contempt, he does not yet understand that he has been nothing better than a tool all along.

#### Scene 3.

### GLOSSARY.-Liege, 23; fearful, 51; muster, 56.

6 Fleshed. 'Trained,' 'inured to deeds of bloodshed.' A "fleshed" dog was one that had been fed with the flesh of that which it had killed, and so was no longer a novice. Cp. I Henry IV. v. 4. 133, "Full bravely hast thou fleshed thy maiden sword."

20 Gone with. 'Overcome by.' (Schmidt.) Cp. Richard II. ii. 1. 184, "York is too far gone with grief;" and note on

i. 2<u>.</u> 258.

Remorse. Cp. i. 2. 155; iii. 7. 211.

24 Richard's "happiness" in the news, and his anticipation of taking "the process of their death" as part of his desert, are finely heightened by contrast with the "conscience and remorse"

of such fleshed villains as Dighton and Forrest.

30 In Lingard's *History*, vol. iv. App. K, may be found a detailed examination of the attempts made to clear the memory of Richard of this crime, together with an account of the finding, in A.D. 1674, of the bones of two boys, corresponding in age to the young Princes, in the White Tower, and their honourable interment in Henry VII.'s Chapel in Westminster Abbey.

31 After-supper. One word, as in Midsummer Night's Dream, v. 34, "Between our after-supper and bed-time," meaning either the latter courses of the meal, or the time closely succeeding

to it.

38 Abraham's bosom. Cp. St. Luke xvi. 22.

39 Anne died on March 16, 1485. (See App. I.) Suspicions prevailed at the time that Richard had poisoned her to make way for a marriage with his niece. (See Gairdner's Richard III. p. 258.) Shakspeare neither here, nor in iv. 2. 53, adopts these spicions as true, though his language in these two passages is not inconsistent with them; but it must be observed, that in v. 3. 159 the Ghost of Queen Anne makes no such accusation against Richard.

40 After Tewksbury, Richmond fled into Brittany; hence he is spoken of as "the Breton."

46 Ely. Cp. note on iii. 4, ad init.

57 Brave. It must be doubtful whether this means 'make brave or fine,' as in v. 3. 279; or 'defy,' 'oppose.' Probably the former. Cp. v. 3. 288, "The foe vaunts in the field."

#### SCENE 4.

GLOSSARY.—Doom, 12, 217; melancholy, 32; but, 34, 229; kennel, 47; pew, 58; boot, 65; cancel, 77; pageant, 85; a-high, 86; dangerous, 90, 236, 398; sue, 94, 101; peer, 95; caitiff, 100; awhile, 116; attorney, 127, 413; villain, 144; alarum, 148; frightful, 169; moe, 199, 504; cousin, cozen, 222; withal, 249; humour, 269; mettle, 302; fearful, 311; pawn, 370; peevish, 417; post, 440; hoyday, 460; muster, 489, 496.

Margaret has appeared once before (i. 3), burning with fiery wrath for the murder of her Edward at Tewksbury, to imprecate bitter curses on the whole House of York. Now she appears again, at first to point with exultation to the fulfilment of her curses. But when Queen Elizabeth and the Duchess of York join her, the fellowship in misery makes the three women for a time indifferent to their private enmity. They sit side by side in the "society of sorrow" (l. 38), and join their voices in denouncing Richard, the common agent of all their woes, on whom alone the curse has not yet fallen.

For Margaret, cp. note on i. 3. 111; Dowden, p. 181.

Thus this scene serves to point on to the retribution which is coming on Richard. When these three women are side by side, the whole tragedy of the Wars of the Roses is gathered into one focus. What yet remains to complete it is the doom of the King.

5 Induction. Cp. note on i. I. 32.

15 Right for right. 'Just retribution.' Margaret's cruel joy at the death of Rutland (i. 3. 177) has been followed by her "lovely Edward's death" (ibid. 192), and that in turn by the murder in the Tower. Thus "like doth quit like, and measure still for measure." (Measure for Measure, v. 416.)

23 In. Cp. note on i. 2. 260.

26 Blind sight, dead life. For the oxymoron, cp. i. 2. 152;

and Catullus, lxiv. 83, "Funera ne-funera."

35 Up to this point Margaret's speeches have been "asides." Cp. iv. 2, 96, fol. The use of rhyme is perhaps intended to mark this. (Abbott, § 515.) In lines 26-30 the Duchess has addressed herself and her own fate; while in 1. 31 Elizabeth's "thou" refers to the earth, just mentioned by the Duchess.

Ancient sorrow; i.e. long-standing. Cp. iii. I. 182.

37 Frown on the upper hand. 'Take precedence in the expression of their gloom'

pression of their gloom.

44 A Richard too. Her husband, killed at Wakefield (3 Henry VI. i. 4), and grandfather of the young Princes referred to in 1. 42, 43.

45 Holp'st. Cp. note on i. 2. 107.

47, fol. Cp. note on i. 1. 39, and ii. 4. 28. 52 Excellent. In the simple sense of 'pre-eminent,' not as now, 'pre-eminent in good.'

56 Carnal. 'Carnivorous,' 'flesh-eating.'

60 The touch of gentle sympathy in the Duchess throws into clear relief the gruesome exultation of Margaret.

69 The form adulterate occurs six times, adulterous twice only

in Shakspeare. (Schmidt.)

72 Their. Plural, referring to hell. Cp. "heaven" in i. 3. 219, and v. 5. 20, hell and heaven being used for the powers therein.

Factor. Cp. iii. 7. 134.

75 This line may seem mere bombast to us, but three centuries ago people were more familiar with such ideas from the constant representation of hell-mouth, fiends, &c., in the old mystery plays.

79, fol. Cp. i. 3. 241, fol., and notes there.

85 Cp. note on ii. 2. 149.

89 Garish. Here, and Romeo and Juliet, iii. 2. 25. According to Skeat, gare is a variant of gaze; so garish='gaudy.' Cp. Milton, Il Penseroso, 141, "Day's garish eye."

92 Be. See Abbott, § 299. Sometimes be expresses some

doubt; sometimes, as here, it is used simply for variety.

97 Decline. Go through it all bit by bit, like a piece of grammar.

122 Bettering. Here 'magnifying.' Usually (1) 'to improve;' e.g. King Lear, i. 4. 369, "Striving to better, oft we mar what's well:" (2) 'to surpass;' e.g. Much Ado, i. 1. 16, "He hath

better'd expectation." (Schmidt.)

127-129 Words are "unsubstantial representatives of the real woe, of which they take the place, as an attorney does that of his client; and yain successors to joys that are dead, and leave no inheritance behind, like a man dying without a will." But the metaphors are cumbrously mixed up.

135 Exclaims. Cp. note on i. 3. 89.
142 Owed. 'Owned.' Cp. Tempest, i. 2. 454, "Thou dost

here usurp the name thou owest not.

149, 150. Richard, who can use feigned humility and gentleness so well when it suits his circumstances (as with Anne in i. 2, or with Elizabeth in the later part of this scene), fears nothing from the scolding of the two women, and therefore treats them with insolent levity and contempt. Cp. for his action in these and the following lines the note on i. 3. 234.

165 Rood. Cp. note on iii. 2. 78.

168 Tetchy. 'Peevish,' 'touchy.' From Old French and Mid. Eng. tache, 'a bad habit,' 'blemish.' Now corrupted to the form 'touchy,' as though meaning 'sensitive to the touch.' (Skeat.)

171 Thy age confirmed. 'Thy confirmed, mature years.'
172 Kind in hatred. Cp. quotation from More at i. 1. 42.

175 The explanations of Humphrey Hour are numerous, but unsatisfactory. Choice between, or combination of, the two chief must be left to the reader. (1) That 'Humphrey Hour' is simply a slang phrase for 'hour,' like 'Tom Troth' for 'truth,' and thus simply means 'the breakfast hour.' (Steevens, &c.) (2) That there is a reference to the phrase frequent in the literature of the period, 'to dine with Duke Humphrey,' on which Nares remarks, "That one part of old St. Paul's was called Duke Humphrey's walk from a supposed monument therein to Humphrey Duke of Gloucester. In this walk they who had no means of procuring a dinner frequently loitered about, probably in hopes of meeting with an invitation, but under pretence of looking at the monuments." If there is reference to this, the connection of thought must be, the hour in which the Duchess was as hungry as the followers of Duke Humphrey. (Steevens.)

188 Tire. Subjunctive, expressing wish. Cp. iv. 1. 95. So

fight, whisper, promise, in the succeeding lines.

192 In Shakspeare to whisper, used transitively, takes the person addressed as object frequently; in other places, as with us, the thing communicated. Cp. Henry VIII. i. 1. 179, "He

came to whisper Wolsey."

198-430 It is difficult not to sympathise more than usually with Johnson's trenchant criticism. Of this dialogue he says, "Part of it is ridiculous, and the whole improbable." The last word, it is true, suggests a wrong criterion, if it be meant that pure historical probability, and not the internal truth of character, is to be the test. But the scene does little beyond presenting in feebler form some of the points in Richard's methods, which are more strikingly shown in the scene with Anne. (i. 2.) Observe, however, the fine passage at line 343, fol.

202 Level means 'to aim,' as here; then metaphorically, 'to guess,' as in Merchant of Venice, i. 2. 41, "According to my

description level at my affection."

213, 214 Richard declares that Elizabeth's right of birth, as heiress now of Edward IV., is the strongest security for her life. The Queen rejoins that it was just that right of birth which proved fatal to the two princes, and implies that Elizabeth's safety is no greater than was theirs.

217 Unavoided. Cp. note on iv. 1. 56. 218 Avoided here seems to be used in its original sense of 'emptied;' 'it is true when by destiny is meant the plotting of one so emptied of all grace as Richard.'

222 Cousins, cozened. See Glossary. 227 Cp. Merchant of Venice, iv. 1. 123-

"Not on thy sole, but on thy soul, harsh Jew, Thou makest thy knife keen."

229 Still. Adjective, 'constant.' But its use as adjective is not free from doubt. Wordsworth (Shakspeare and the Bible, p. 23) regards it as an adverb, and compares I Timothy v. 23, Thine often infirmities."

236 Success. 'Issue.

244 Type. 'Badge,' 'sign.' Cp. Henry VIII. i. 3. 31, "Tall stockings, short blistered breeches, and those types of travel."

249 Withal. The position here is very unusual. In all other instances, when used as a preposition, it is at the end of the clause. See Glossary.

250 Lethe. 'A slow and silent stream, Lethe, the river of

oblivion.' (Milton, Paradise Lost, ii. 582.)

255, 258-260 Elizabeth takes up the word from in a different sense, as meaning 'away from.' Cp. iii. 5. 32; iv. 1. 43.

288 A repetition in less forcible form of the motive used to

the Lady Anne in i. 2. 121, fol.

292 Shall. Coming from A.S. verb sculan, 'to owe,' shall has no necessary sense of futurity, but implies obligation; e.g. "Thou shalt not kill." So here it means, as we say, 'men must, cannot avoid, sometimes erring.' Hence, as in v. 3. 201, it is used of that which is sure to happen.

304 Bid. Past tense of bide, 'to endure.'

323 Loan. An emendation of Theobald for love. 335 Retail. Cp. note on iii. 1. 77.

337 What were I best? This is a corruption of an impersonal idiom, such as were formerly more common, standing for 'what were best for me?' Cp. i. 1. 100.

361, 362 By quick Richard means 'hasty.' In her reply Elizabeth plays on the other meaning, 'alive.'

366 My George. The figure of St. George piercing the dragon, which is part of the insignia of the Knights of the Garter.

369-371 His. This is the common form in Shakspeare of the possessive case of it, as well as of that of he. It's was just coming into use, and is found rarely. It is also found as possessive case; e.g. King Lear, i. 4. 236, "That it had it head bit off by it young." Cp. Winter's Tale, iii. 2. 101. In several instances the old editions vary between it and its. In Leviticus xxv. 5 we now read, "of its own accord," but in early editions it is "of it own accord." This is the only instance in the Bible. For his cp. St. Matthew v. 13, "If the salt have lost his savour." (See Abbott, § 228; Mason's English Grammar, p. 51.)

'Left with none to guide them.'

392 Ungoverned. ii. 2. 127; iii. 7. 110.

405 Tender. Cp. note on i. 1. 44.

417 Peevish-fond. Malone's conjecture. The Quartos have "peevish, fond," separately; Folios, "peevish found."

424 Nest of spicery. Like the phoenix of fable, with its

funeral pyre of spices.

426 Go win. (Abbott, § 349.) The preposition to is not an essential part of the infinitive mood, many verbs (e.g. may, will, must, bid, make, &c.) being followed by the simple infinitive without to. In Shakspeare others are to be added to this list, such as go, ought, wish, come, &c.

430 Exit Queen Elizabeth. There is this great difference between the issue of this scene and that of the corresponding one with Anne (i. 2). Anne is really won, deluded by Richard's crafty arguments. Elizabeth only pretends to be won; in reality she is, almost at the same moment, promising her daughter to Richmond (cp. sc. 5), and is looking to that alliance as the means to draw vengeance upon Richard. She outdoes him in dissimulation. Gairdner, indeed (Life of Richard 111. p. 254) says that in historical fact the Queen was at this time completely won over to Richard's cause. But sc. 5 of this act shows us that Shakspeare intends the dramatic force of the scene to be as above explained.

438 Hull. The hull of a ship is the same word as hull, 'a husk or shell.' So to hull is to float about with sails down, and

only the shell of the ship visible.

445-455 Dangers are gathering round Richard on every side, and beginning to affect even his strong mind. Signs of confusion and weakness show themselves, as in these orders; signs of distrust and apprehension, as in his talk with Stanley.

450 Presently. Cp. note on iii. 1. 34.

455 Enter Lord Stanley. Cp. note on iv. 2. 46. Boldly posing as watchful of Richmond, he thus conceals his secret dealings with him.

465 Runagate. Cp. Ps. lxviii. 6, Prayer Book Version. A corruption of rengade (Lat. re-negare), 'an apostate from the faith,' popularly pronounced as though from to run a gate, 'to be a vagabond.'

477 The Welshman. See Appendix II.

488-490 Observe the impersonal and personal uses of *please* side by side. Cp. note on i. 1. 100; ii. 2. 120.

506 Competitors. 'Associates.' Cp. Antony and Cleopatra,

v. 1. 42— "That thou, my brother, my competitor, In top of all design."

509 Owls. With reference to the superstition that the owl's note ("ferali carmine bubo," VIRGIL, Aeneid, iv. 462) was ominous of death. Cp. I Henry VI. iv. 2. 15.

528 Upon his party. Cp. iii. 2. 47.

529 Hoised. From to hoise, not to hoist. For the two forms, cp. graff and graft. See iii. 7. 127.

535 Buckingham's rising, and Richmond's fruitless attempt to join him, were in October, 1483; the second and successful attempt of Richmond, in August, 1485. Shakspeare fuses the two expeditions into one.

### Scene 5.

Derby. The same as the Stanley of sc. 4.

Sir Christopher Urswick. Chaplain to the Countess of Richmond. The names and historical references in this scene are all from Hall's Richard III. For Sir, cp. note on iii. 2. 111.

2 Boar. Cp. note on i. 3. 228.

3 Franked. Cp. note on i. 3. 314.
11 Pembroke. Jasper Tudor, Earl of Pembroke, and uncle to Richmond.

13 Moe. See Glossary.

17, 18 Cp. note on iv. 4. 430.

### ACT V. SCENE I.

GLOSSARY.-Doom, 12; fearful, 18.

Buckingham was executed on All Souls' Day, Nov. 2, 1483. Halberds. Cp. note on i. 2. I.

I For Buckingham's object in seeking to see Richard, see Henry VIII. i. 2. 195-

> "The part my father meant to act upon The usurper Richard; who, being at Salisbury, Made suit to come in's presence; which if granted, As he made semblance of his duty, would Have put his knife into him."

13, fol. Cp. ii. 1. 32, fol., and notes there.

19 Determined respite. The term or limit set to the punishment, which is put off so far, but no farther. 26, 27 Cp. i. 3. 300.

29 Wrong hath but wrong. Cp. iv. 4. 15.

#### SCENE 2.

5 Our father Stanley; i.e. stepfather. See Appendix II.

7 Boar. Cp. note on i. 3. 228.

9 Swills. To swill is properly to 'wash dishes;' hence swill, substantive, 'hogs' wash;' hence to swill, as here, to 'drink like a hog.' (Skeat.) To swill is properly to 'wash dishes;' hence swill,

10 Embowelled. Equivalent to our disembowelled. So Falstaff in I Henry IV. v. 4. 111, after the Prince's lament over him. as he lies apparently slain, rises up and says, "Embowelled! If

thou embowel me to-day, I'll give you leave to powder me and eat me too to-morrow."

12, 13 Tamworth. About twenty miles west of Leicester, fifteen or sixteen miles from Bosworth Field.

20 But. See Glossary.

### SCENE 3.

GLOSSARY.—O'clock, 47; beaver, 50; melancholy, 68; attorney, 83; fearful, 97, 181; cousin, 151; alack, 188; methought, 204; bulwark, 242; vaunt, 288; caparison, 289; boot, 301; babble, 308; cope, 315; sort, 316; but, 330.

11 Battalian. So the Quartos. Here and in Hamlet, iv. 5. 79, the Folios have battalia, not plural, but another form of the singular.

12 A tower of strength. A biblical figure. (2 Sam. xxii. 3, 51;

Prov. xviii. 10.) Cp. Richard's thought in iv. 4. 150.

16 Direction. 'Knowledge of tactics.' Cp. below, l. 236, 302. 29 Regiment. 'A body of men under the rule, or regiment, of one leader.' Cp. l. 37, 60, 103.

40 Sweet Blunt, &c. This is the Folio reading. The Quartos

have an exact repetition of 1. 30.

59 Pursuivant. Cp. note on iii. 2. 96.

63 A watch; i.e. a watch-light, l. 180. According to Schmidt, a candle marked out into sections, each of which burnt through in a certain portion of time.

64 White Surrey. The King's "greate white courser." (Hall.)

65 Staves. 'Lance-shafts,' l. 341.

70 Cock-shut. A large net, so hung as to be easily drawn together; used to catch, or shut in, woodcocks, and employed

in the twilight of evening. (Nares.)

73 Dangers and desertions (cp. note on iv. 4. 446) are beginning to tell on Richard, and to lessen the "cheer of mind" which once characterized him. Yet this is only in the moments of reflection; in the moments of action his will is as strong as ever. He pours out his orders (l. 50, fol.) with rapid decision, and when the fight is itself at hand feels "the spleen of fiery dragons." (l. 350.)

81 Father-in-law. Properly the father of a man's wife; used here for step-father, the second (or third) husband of a man's

mother. Cp. v. 2. 5.

90 Mortal-staring. For form and meaning cp. i. I. 9, "Grimvisaged war." Mortal; i.e. 'deadly,' 'fatal.'

92 i.e. 'I will use opportunity as advantageously as I can, in order to slip out of the difficulties of my position, and help you.' 95 i.e. 'I being seen; if I am detected.'

97 Leisure. 'The time at our disposal.' So here, 'the want of time.' Cp. l. 238.

105 Peise. 'Weigh down.' Fr. peser, 'to weigh.' Elsewhere the word means the same as poise; e.g. King John, ii. 1. 575, "The world, who of itself is peised well."

110 Bruising irons. Cp. Psalm ii. 9, Prayer Book version.

108-117, and the Ghost scene. Not only in itself, but in its position, Richmond's prayer is very forcible. Richmond is the minister of heaven, appointed to work out the doom upon Richard's crimes. The consciousness of this gives him calm strength, though his forces be few. On the other hand, to Richard comes in troubled sleep the sure anticipation of retribution. Awake, he can throw himself into work, and in the rush of preparation can force his conscience to be still; but sleep disarms his will, and conscience reasserts itself.

The main use of the supernatural in tragedy is to present with vivid force the ideas of moral and spiritual laws ruling the world. Crime backed by strong will and powerful intellect can triumph for awhile; but an unseen law of retribution is at work. The spirits of the victims appear, and personify this law as it

comes at last with full force upon the criminal.

Richard "inverts the moral order of things, and tries to live in this inverted system. He does not succeed; he dashes himself to pieces against the laws of the world, which he has outraged."—Dowden, p. 189.

129 Cp. 3 Henry V1. iv. 6. 68.

135 Fall. Transitive. Cp. l. 163 below, and iv. 2. 67.

156 Boar. Cp. note on i. 3. 228.

160 Cp. iv. 1. 83.

173 For hope. To us "I died to hope" would be more natural. The meaning is the same, 'to or for hope;' i.e. as regards hope. Cp. Taming of the Shrew, iv. 3. 9, "I... am starved for meat, giddy for lack of sleep," which passage also shows how easily for lack of might be substituted with little or no change of meaning.

177, fol. With this conscience-speech cp. that of the Second Murderer in i. 4. 130, fol., and notes there. It may also be well illustrated by Satan's conscience-musing in Paradise Lost,

book iv. 23, fol., and 70, fol. -

"Now conscience wakes despair That slumbered; wakes the bitter memory Of what he was, what is, and what must be Worse."

And again, line 73-

"Me miserable! which way shall I fly Infinite wrath and infinite despair? Which way I fly is Hell; myself am Hell; And, in the lowest deep, a lower deep Still threatening to devour me, opens wide."

180 The lights burn blue. On account, as was believed, of the presence of a spirit. Cp. Julius Casar, iv. 3. 275, "How ill this taper burns," &c.

193 Several. 'Separate.' Cp. l. 25.

201 Shall. Cp. note on iv. 4. 292.

216 By the apostle Paul. Cp. note on i. 1. 138.

219 In proof; i.e. armour proved and tested. Cp. ii. 3. 43. 221 Eaves-dropper. Eaves are the projecting edges of a thatched roof. An eaves-dropper is one who stands under droppings from the eaves, and metaphorically, 'a secret listener.

224 Cry mercy; i.e. 'I cry you mercy.' Cp. i. 3. 235.

231 Cried on victory. As in Hamlet, v. 2. 375, "This quarry cries on havoc," to cry on means 'to cry aloud,' 'to utter the cry of,' victory.

236 Direction. Cp. note on l. 16.

238 Leisure. Cp. note on l. 97.

243 Except is a preposition here, according to Schmidt; or, very possibly, the passive participle agreeing with Richard. Cp. Abbott, § 118.

250 Foil. A leaf (folium) of metal placed behind a gem to

set it off to advantage.

264 Advance. Cp. note on i. 2. 40. 265 Ransom. 'Price or penalty paid.'

276 Tell. Cp. note on i. 4. 118.

Calendar. Interest being commonly paid at Rome on the first day, the Calends, of the month, a calendarium was 'an account-book' (cp. All's Well, i. 3. 4, "The calendar of my past endeavours"); then 'an almanac.

279 Braved. 'Made fine and splendid,' as in the Taming of the Shrew, iv. 3. 125, "Thou (viz., the tailor) hast braved many men." Cp. Isaiah iii. 18, "The bravery of their tinkling

ornaments.

Wordsworth (Shakspeare and the Bible, p. 91) **282**, fol. suggests that Shakspeare may have had St. Matthew v. 45 in his mind.

284 From. Cp. note on iv. 4. 258.

290, fol. Conscience, which has given occasional twinges since the visions of the night (l. 212 fol. and 280) retires now, in the vigour and bustle of action.

292 Battle. Cp. note on i. 3. 130.
293 Foreward. 'Vanguard.' Usually in Shakspeare vaward.
301 St. George to boot probably means 'may St. George be

to our advantage.' But see boot in Glossary.

304, 305 Jockey. Diminutive of Jack. Hall has, "Jack of Norfolk," &c. The reference in "bought and sold," i.e. betrayed, is of course to Stanley's desertion.

312 Pell-mell. 'Confusedly.' Lit. 'mixed up with a shovel.' French, pêle-mêle, from pelle, 'a shovel,' and mêler, 'to mix

314 Inferred. Cp. iii. 5. 75.

322 Restrain. 'Withhold from you.'
324 Mother's. So Holinshed, by mistake. Hall gives
"brother's," the Duke of Burgundy, Richard's brother inlaw, being referred to.

325 Milk-sop. Lit. 'bread sopped in milk;' so used to mean

a soft, effeminate person.

334 Bobbed. Cp. Troilus and Cressida, ii. 1. 76, "I have bobbed his brain."

'The sky,' 'clouds.' German wolken. 341 Welkin.

Staves. Cp. l. 65, note.

345 The marsh. Richmond so posted his forces at Bosworth that this marsh protected his right, and the sun was on his back. but in his foes' faces.

348 Advance. Cp. l. 264.

### Scene 4.

I Rescue. Through O.F. rescourre, from Low Latin rescutere (re-ex-quatere), 'to drive away again.'

3 i.e. defying an adversary to every danger in the fight.

# Scene 5.

3 Acquit. Cp. note on i. 4. 181.

5 The words "this bloody wretch" imply that Richard's body is lying on the stage, and therefore justify the stage direction of the old editions, "They fight, Richard is slain;" for which some substitute "They fight, and exeunt fighting."

18 The sacrament. Cp. note on i. 4. 197.

21 Have. Cp. note on i. 3. 219; iv. 4. 72. 27 The construction is, "Let Richmond and Elizabeth conjoin together (1. 31) all this divided York and Lancaster."

30 In the editions this line stands earlier by two places. The

passage runs-

"All this divided York and Lancaster, Divided in their dire division, O now, let Richmond," &c.

The suggested change in the order of the lines is so great an improvement, that it is adopted in the text.

33 Smooth-faced. Contrast i. 1. 9, "Grim-visaged war."

35 Abate. Lit. 'to beat away or down;' so 'to weaken.' Here 'to blunt.'

36 Reduce. Cp. note on ii. 2. 68.

So the play has passed from the opening soliloquy of Richard, with its burden of hatreds, stratagems, and villainies, to the closing speech of Richmond, with its half-prophetic prayer for the "smiling plenty and fair prosperous days," in which under another Elizabeth's rule the poet's own life has prosperously sped.

# GLOSSARY

A. Skeat gives thirteen different origins of the prefix a. Note the following:

(1) From Ah! exclamation of grief. So in alas! alack!

which see.

(2) From the indefinite article. So awhile='(for) a space of

time.' Cp. apace in ii. 4. 13.
(3) Worn down from of. So a clock, also written o'clock,

iii. 2. 4; v. 3. 47. Cp. "John a Gaunt," Richard II. i. 3. 76.
(4) Worn down from on or in. This is the commonest value of the prefix. So a-high, iv. 4. 86; abroach, i. 3. 325 (from substantive broach, i.q. brooch, 'the pin or peg piercing a barrel'); asunder (v. I, in sunder), iv. I. 34.

The form on is retained, or sometimes appears as an. Cp. i. 3. 304, "My hair doth stand an end" (so the Folios; the Quartos have on); St. Matt. xxv. 44, "An hungred, or athirst." This a, an, is common with the verbal noun; a-going, a-preparing, a-fishing (St. John xxi. 3), &c. Cp. a-growing, ii. 4. 19.

Abroach.

·A-high. Asunder. See under A.

Awhile.

Aery. (i. 3. 264, 270.) 'The brood of young in an eagle's nest;' sometimes the nest itself. Sometimes spelt eyry, and referred to ey, Old Eng. for 'egg;' but, according to Skeat, through Fr. aire, from Low Lat. area, 'nest of a bird of prey.'

Alack. (i. 1. 47; v. 3. 187.) Either another form of Alas! or more probably a corruption of Ah! Lord!, being in this latter case one of the many instances of changes serving to obscure the use of the name or titles of God or the saints. Cp. Marry, od's me, &c.

Alarum. Ital. all' arme, 'to arms.' Hence (1) 'a call to arms,' i. 1. 7; (2) 'a loud noise,' iv. 4. 148. Shakspeare also uses the word as a verb. Cp. Macbeth, ii. 1. 53, "Alarum'd by his sentinel, the wolf."

Allegiance. (i. 3. 171.) See Liege.

Attorney. (iv. 4. 127; v. 3. 83.) 'One who takes the place or turn of another, and acts as proxy for him.' Once applied to any kind of service or business, later only to legal matters. Thus in the Short Catechism, 1553, Christ is called "our only attorney;" Lat. unicus advocatus. (Trench.)

Aught. (i. 2. 100; ii. 1. 57; iii. 1. 166.) See Whit.

Babble. (v. 3. 308.) Mid. Eng. babelen, 'to keep on saying ba ba,' 'to mumble.' This imitative sound runs through many languages. Lat. balbus, 'a stammerer,' balbutio; Gk. βαμβαίνω and βάρβαρος; Heb. balbal. So Gen. xi. 9, man's city Bab-el (= 'Gate of God') had its name changed to Babel, 'babble, or confusion of tongues.'

Barbed. (i. 1. 10; Richard II. iii. 3. 117.) From barbe or barde, the general term for 'the armour of war-horses.' Barde, barded, are said to be the more correct forms, but barbe, barbed, the commoner. Connected (Skeat) with barba, 'beard,' and not to be confused with barb, 'a Barbary horse.'

Basilisk. (i. 2. 150.) From βασιλισκός, 'a lizard, or serpent, with a crown-like spot on its head.' A fabulous serpent, believed to kill by its look. Another name for it is cockatrice (iv. 1. 55), merely a confused form of crocodile, Low Lat. cocodrillus, Gk. κροκόδειλος. By confusion of the sound with cock, it was said to be a monster hatched from a cock's egg sat upon by a toad. Cp. Farrar, Origin of Language, pp. 57, 58, for similar confusions. It should, however, be observed that Sir T. Brown (quoted by Nares), Enquiry into Vulgar Errors, iii. vii. p. 126, distinguishes the two, "this of ours," i.e. the cockatrice, being a creature with legs and wings, and a comb like a cock, but a serpentine tail; while the basilisk of olden times is "a proper kind of serpent." Wright quotes an amusing passage from Topsell, History of Serpents, ed. of 1658, pp. 677, 681, in which, after discussing the theories of many learned men as to the cock's egg, the writer thus explains the fatal action of the creature's glance: "Among all living creatures, there is none that perisheth sooner then doth a man by the poyson of a Cockatrice, for with his sight he killeth him, because the beams of the Cockatrices eyes do corrupt the visible spirit of a man, which visible spirit corrupted, all the other spirits coming from the brain and life of the heart, are thereby corrupted, and so the man dyeth,"

Bead. (iii. 7. 93.) A.S. bed, Germ. gebel, 'a prayer.' Hence bead-roll, 'a list of names,' properly of persons to be prayed for; and beadsman. Two Gentlemen of Verona, i. I. 18, "For I will be thy beadsman, Valentine." Hence, through beads on a rosary for counting prayers, comes its modern use, as in beads of a necklace, &c. The verb bid, 'to pray,' survives in Bidding Prayer.

Beaver. (v. 3. 50.) Properly 'the lower, movable part of a helmet.' 2 Henry IV. iv. 1. 120, "Their beavers down." Then the helmet itself. According to Skeat, from Fr. bavière, 'a child's bib' (baver = 'to slaver').

Boot. (iv. 4. 65; v. 3. 301.) Bootless. (iii. 4. 104.) Boot is lit. 'profit;' then 'something thrown into a bargain.' From the same root as batter, best. In v. 3. 301, "St. George to boot," it may mean 'besides,' 'in addition;' but more probably, from comparison of Winter's Tale, i. 2. 80, where this sense is not suitable, it means 'profit'='may St. George be to our advantage.'

Bulwark. (v. 3. 242.) Germ. boll-werk, Fr. boulevard. Bul is i.q. bole, 'round stem of a tree;' wark is i.q. work. So properly 'a work of defence made of trunks of trees.'

But. A.S. be, bi, and utan. 'By-out,' 'outside of,' 'with-

out,' 'except.'

(i) A preposition. Common in Early English. Still used in such expressions as, "the last but one." Cp. i. 1. 72; ii. 2. 74; v. 3. 330. Sometimes the nominative case is used after but (iv. 4. 34); in such cases but is a conjunction, and the sentence is elliptical.

(2) This and other prepositions were used with a substantival clause following, introduced by that. iii. 2. 83, "Think you, but that I know our state secure," &c. Cp. iv. 4. 229;

St. Matt. v. 13.

(3) Then, that being dropped, its connecting power is assumed by but, which thus becomes a conjunction, meaning 'except that,' 'unless.' Especially used after negatives. i. 4. 134, "A man cannot steal but it accuseth him." Cp. i. 3. 186; i. 3. 287 (where but='anything except that'). So but is used after verbs of doubting, with practically the same force as if believe were substituted for doubt. In iii. 5. 64, 65, after "doubt not," but seems due to confusion of thought, being really superfluous.

But presents more difficulty in some cases where no negative, actual or implied, precedes; e.g. in ii. 1. 33, but appears to cancel the whole clause which follows. "But...doth cherish" = 'leaving out, omitting that he cherishes;' so 'instead of

cherishing; ' 'so that he does not cherish.'

(4) In other instances, the preceding negative being omitted, but becomes an adverb, meaning 'only' (just as noblut does in provincial English). So i. 3. 31; i. 2. 207; and in a difficult passage, i. 3. 194, "Could all but answer," i.e. could all added together only be an equivalent for.

(5) After such verbs as doubt, and in other instances, but approaches nearly to its ordinary present use as a conjunction, meaning 'nevertheless,' 'still,' 'on the contrary.' Cp. iii. 5. 64 (above); i. 2. 142, "The self-same name, but one of better nature;" lit. 'excepting the fact that he is,' &c.; so='nevertheless, still he is,' &c. And thus it passes to its present use.

Caitiff (iv. 4. 100) is the same word as captive; but this latter comes direct from Lat. captious, caitiff indirectly through Fr. chetif. Once the two had the same sense. Trench quotes Wiclif, Col. iv. 10, "Aristark, myne evene caytyf" ("concaptivus meus," Vulgate). But now caitiff means only 'one of a low, servile disposition.

Can, in ii. 4. 46, probably signifies 'to know.' A.S. kunnan, Germ. können. From the same source come ken, con, cunning, but, it must be added, not king, in spite of Carlyle's favour for this derivation. (French Revolution, i. chap. ii. &c.) For can = 'to know,' cp. Cymbeline, iv. 2. 392-

> "And on it said a century of prayers, Such as I can."

But it is possible in both passages to take can in its usual sense, with ellipse of infinitive.

Cancel. (iv. 4. 77.) Lat. canceri, 'lattice-work;' dimin. cancelli, 'bars or grating.' Hence to cancel, to 'draw lines across a writing.' A chancel is an enclosure fenced off with cancelli. (It is doubtful whether cancri above is connected with cancer, 'a crab.' Another line of words from cancer, 'a crab,' are cancer, 'a kind of tumour,' and to canker.)

Caparison. (v. 3. 289.) Span. caparazon, 'cover for a saddle,' from capa, 'a cape.' So 'the housings for a horse;' and the verb means 'to put the trappings on a war-horse.'

Captive. (iv. 1. 80, &c.) See Caitiff.

Cockatrice. (iv. 1. 55.) See Basilisk.

Converse. (iv. 2.28.) Conversation. (iii. 5.31.) Meaning properly (Lat. conversari) 'dwelling with,' 'association with,' this word passes through the meanings of: (1) 'Intercourse with,' as in this passage. So the verb, iv. 2. 28. (2) 'Manner of

life among men.' So often in the New Testament as rendering of ἀναστροφή, once of τρόπος (*Heb.* xiii. 5), once of πολίτευμα (*Phil.* iii. 20). Cp. *Antony and Cleopatra*, ii. 6. 131, "Octavia is of a holy, cold, and still conversation." (3) 'Talking with."

Cope. (v. 3. 315.) Connected with cheap, chaffer, chapman (old form copeman (Nares); cp. coper), &c. Lit. 'to bargain with;' so 'to vie with.'

Cousin and Cozen are the same word. Lat. cosinus, consobrinus, 'child of a mother's sister.' To cozen is to 'play the poor relation,' to 'sponge upon.' Cotgrave (quoted by Wright): "Cousiner, to clayme kindred, for advantage, or particular ends; as he, who to saue charges in travelling, goes from house to house, as cousin to the owner of euerie one."

As a term of kinship, Shakspeare uses cousin loosely of any degree of relationship except the first—for nephews, uncles, brothers-in-law, grandchildren. ii. 2. 8; ii. 4. 9, for grandchildren: iii. 1. 2. 101, &c.; iv. 4. 221; v. 3. 151, for nephew: iii. 1. 89; iii. 4. 37; iii. 5, 1, for any kinship.

Cue. (iii. 4. 27.) Fr. queue, Lat. cauda, 'a tail.' Hence, 'the last words of a speech,' which form the cue for the next speaker; then, 'sign,' 'reason,' as in Hamlet, ii. 2. 587, "What would he do, had he the motive and the cue for passion that I have?"

Current. (i. 2. 84; i. 3. 256; ii. 1. 94; iv. 2. 9.) Lat. currens, currere, lit. 'flowing,' 'circulating;' then, 'having currency,' 'sterling,' especially of precious metals. (iv. 2. 9.) So, generally, 'sterling,' 'genuine,' 'free from suspicion.'

Danger. (ii. 3. 27.) Dangerous. (i. 1. 32; i. 4. 132, &c.) Through Old French dangier, or dongier, from Low Latin dominium, 'power,' 'authority.' Technically, 'the strict right of a suzerain over the fief of a vassal.' (Trench.) There must have been an intervening stage between dominium and dongier in a form dominiarium, though it is not found. (Skeat.) Trench quotes Tyndale's version of Titus iii. 3, δουλεύοντες ἐπιθυμιάις, 'in danger to lusts;' so danger came to mean 'power to harm,' as in ii. 3. 27, and in the use of the adjective.

**Doom.** (Substantive, iv. 4. 12, 217; verb, ii. 1. 102; iii. 4. 67.) A doom (A.S. dóm, 'a thing set or decided,' from dón, 'to do') is 'a judgment.' The verb means 'to sentence,' sometimes as in ii. 1. 102, "to pass sentence of."

Doomsday. (v. 1. 12.) 'Judgment-day.' See Doom. Dreadful. See under -ful. Embassage. (ii. 1. 3.) Through Fr. ambassade, Ital. ambasciata, from Goth. andbahts, 'a servant,' adopted by Cæsar, B. G. vi. 14, in the form ambactus, 'a servant.' (Skeat.) Shakspeare uses the forms embassage, embassy, ambassador; but the old editions vary the spelling. In St. Luke xiv. 32 we find ambassage.

# Fearful. See under -ful.

Fee. (i. 2. 169; i. 4. 273; iii. 5. 96.) 'A grant of land or property.' A.S. feoh, 'cattle,' 'property;' Germ. vich. From the same source come fief, feudal.

Flout. (ii. 1. 78.) Borrowed from Dutch fluyten, 'to play the flute,' also 'to jeer.' (Skeat.) The substantive occurs ii. 4. 24.

Forfeit. (ii. I. 99.) Through Fr. forfait, from Low Latin foris factum, 'a thing done beyond,' 'a transgression.' The word means (I) 'a trespass,' 'transgression.' Merchant of Venice, v. 252, "I dare be bound again, my soul upon the forfeit." (2) By easy transition, 'the penalty incurred by such transgression.' Merchant of Venice, iv. I. 37, "To have the due and forfeit of my bond." Cp. Milton, Ode on the Nativity, 6, "That he our deadly forfeit should release." So "the forfeit of my servant's life" means 'the penalty, namely, loss of life;' in other words, 'the forfeited life.'

# Frightful. See under -ful.

-ful. This termination in fearful, dreadful, frightful, hateful, &c., now signifies almost exclusively that which causes fear,

dread, &c.; formerly also that which feels them.

Dreadful, in i. 1. 8, according to Schmidt = 'filled with fear;' but this is a doubtful instance. A surer one is Hamlet, i. 2. 207. See Trench for quotations from other authors. In i. 2. 46, i. 4. 22, it has its common sense.

Fearful, in iv. 2. 126, iv. 3. 51, iv. 4. 311, v. 1. 18, v. 3. 181, means 'full of fear.' In i. 4. 14 and 24; v. 3. 212; iii. 4. 106, it means 'causing fear,' 'terrible.' In i. 1. 11; v. 3. 97, it is dubious; either sense may stand—the former is perhaps best.

Frightful. Only once in this play, iv. 4. 169, in its ordinary sense.

Hateful, in Richard II. ii. 2. 138, means 'full of, feeling hate.' In this play it occurs three or four times, meaning as now, 'exciting hate.'

For similar variation of meaning with the termination -less, see note on ii. 4. 52.

Gear. (i. 4. 147.) Lit. 'dress,' 'tackle.' From an A.S. root. The adjective from the same is yare. Tempest, i. 1. 7, "Cheerly,

my hearts, yare, yare." From the same root come garb, and Germ. gar, 'wholly.'

Gossip. (i. I. 83.) Lit. 'one that is sib (related, akin) in God;' i.e. in baptism; so 'a sponsor in baptism.' Henry VIII. v. 5. 13 (the king to the sponsors of the Princess Elizabeth), "My noble gossips, ye have been too prodigal." Then the word is applied to familiar friends, possibly from the merry-making and chattering of christening feasts; e.g. Merry Wives, iv. 2. 9, "What! ho, gossip Ford!" Cp. King John, v. 2. 59. Then it is used of any chattering, hob-nobbing woman, as in Midsummer Night's Dream, ii. 1. 47, "Sometime lurk I in a gossip's bowl."

Hoyday or Heyday. (iv. 4. 460.) A compound of two exclamations, hey (as in hey nonny nonny and heigh-ho) and day, connected with Germ. da, 'there;' no connection with the word day. According to Skeat, the substantive heyday, Hamlet, iii. 4. 69, "At your age the heyday in the blood is tame," is distinct, being i.q. highday. But may it not be simply the exclamation converted into a substantive?

Humour. According to mediæval views, derived from the Schoolmen, and widely prevalent in Shakspeare's time, the disposition of every man was believed to be the result of the mingling of four principal elements. These being fluids, were termed Humours, and were blood, choler, phlegm, melancholy; the resulting temperaments, according as this one or that predominated, were the sanguine, choleric, phlegmatic, melancholic. So soon as they ceased to be duly proportioned or tempered (cp. i. 1. 65), and one gained too much influence, the man became humorous. This term therefore signifies, not as now, 'droll,' whimsical,' but 'peculiar,' 'capricious.' Cp. especially As You Like It, i. 2. 275—

"Yet such is now the Duke's condition,
That he misconstrues all that you have done;
The Duke is humorous."

Cp. further quotations in Trench's Sel. Glos.

In this play humour is used (iv. 4. 269) for the 'settled temperament or character;' in the other three instances (i. 2. 228; i. 4. 118; iv. 1. 65) rather for 'passing frame of mind.' Hence the meaning passes easily to that of 'caprice or whim,' and especially of a merry, fantastic, droll temper, its chief modern use. For Shakspeare's ridicule of the affected use of the term in vogue in his time, see Merry Wives, ii. 1. 132, fol.; Henry V. iii. 2. ad init.

- Jet. (ii. 4. 51.) The Folios have jut, which is the same word. Through French from Latin iactare, 'to throw out,' 'fling about.' Hence (1) the old meaning of jet, 'to strut about;' e.g. Twelfth Night, ii. 5. 36, "How he jets under his advanced plumes;" (2) with on, 'to lord it over,' as here.
- Jot. (ii. 1. 70.) Iota being the smallest letter in the Greek alphabet, as Yod in the Hebrew, jot means 'the smallest, tiniest bit;' so St. Matthew v. 18, lῶτα ἐν ἡ μία κεραία οὐ μὴ παρέλθη.
- Kennel. (iv. 4. 47.) Old Fr. chenil, from chen, chien, 'a dog;' Lat. canem. 'A place for keeping dogs.' To be distinguished from kennel, 'a gutter' (2 Henry VI. iv. 1. 71), which is the same word as canal, channel, from Lat. canalis.
- Lewd. (i. 3. 61; iii. 7. 72.) Is interesting on account of the complete loss of its earlier force. Properly, according to Skeat, it means 'ignorant,' from A.S. word meaning 'enfeebled.' Then used commonly for the unlearned, lay people, and convertible with the term lay. In this sense Trench, Sel. Gloss., quotes passages from the time of Wiclif to A.D. 1553. Then it assumed the force of 'mean,' 'base,' 'evil-living,' on the ground that ignorance of Christian doctrine would entail absence of Christian practice. (Trench.) Cp. Acts xvii. 5; xviii. 14. Then, or at the same time, as this last sense is frequent in the A.V., it is confined to the meaning of 'lustful,' 'licentious,' and now is only used with this force.
- Libels. (i. 1. 33.) Lat. libellus, diminutive of liber, 'a short piece of writing,' so especially 'a deed of accusation, or of defamation.' For the first, wider sense, Trench quotes St. Matthew v. 31, Wiclif's version, "Forsoothe, it is said, who evere shall lieve his wyf, geve he to hir a libel."
- Liege. (ii. 1. 52, 75; iv. 2. 13; iv. 3. 23.) Lit. 'bound in feudal connection.' Low Lat. ligius, from ligare, 'to bind.' Hence used for either party, 'liege-lord,' or 'liege-man.' Cp. I Henry VI. v. 4. 128, "True liegemen to his crown." Liege alone' is usually, but not exclusively, applied to the liege-lord. Hence allegiance, i. 3. 171, is 'the duty of the liege-man to his liege-lord.
- Livery. (i. 1. 80.) Fr. livrée, Lat. liberare. Trench (Sel. Gloss.) quotes from Spenser, View of the State of Ireland, "What livery is, we by common use in England know well enough, namely, that is, allowance of horse-meat, as to keep horses at livery, the which word, I guess, is derived of livering or delivering forth their nightly food. So in great houses the livery is said to be served up for all night. And livery is also the upper

weed which a servant-man weareth, so called, as I suppose, for that it was delivered and taken from him at pleasure."

Lust, List. (iii. 5. 81, 83, 84.) List, lust, are the same. (Distinct from to list, to listen.) The old meaning of lust is 'pleasure.' For the substantive, cp. Othello, ii. 1. 105, "When I have list to sleep." Frequent in the New Testament; e.g. St. Mark iv. 19, "The lusts of other things." For the verb, cp. Coriolanus, iii. 2. 128, "Do as thou list." Later, and now, confined especially to the pleasures and desires of the flesh, and to the form lust.

Malmsey. (i. 4. 150.) A corruption of *Malvesie*, a wine named from Malvasia, a town in the Morea. Wright quotes Hall's *Chronicle* ("Edward IV." p. 326) on this incident with the word spelt *Maluesy*, changed in Holinshed to *Malmesie*.

Marry. (i. 3, 98, 261; ii. 2, 124; iii. 4, 36; iii. 7, 81, &c.) A corruption of Mary, or by Mary. In Henry VIII. v. 2, 33, we have, "By holy Mary;" and "By'r lady" is common, e.g. ii. 3, 4. The common form marry is used sometimes with a certain amount of emphasis (e.g. iii. 7, 81), more commonly as a casual expletive.

Melancholy. See Humour. The word properly meant the temperament in which the humour melancholy predominated over the other three. So, 'heavy,' 'depressed in spirits' (i. i. 136; iii. 1.3; v. 3.68); and, used of things, 'gloomy' (i. 4.45; iv. 4.32).

Metal, Mettle. (iv. 1.60; iv. 4.302.) No distinction exists in old editions between the two, either in spelling or in meaning. (Schmidt.) From Lat. metallum, Gk. μέταλλου, 'a mine.' Meanings: (1) 'Substance dug out of a mine.' (2) 'Substance composing anything,' especially (3) 'qualities making up the character or temper.' (4) 'A fiery spirit,' 'high courage.' For the last two senses, the spelling mettle is now used.

Methoughts. (i. 4. 9.) Methought. (i. 4. 18, 21, 24, 36; v. 3. 204.) Methinks. (ii. 4. 14.) These forms are all from the impersonal verb to think, i.e. to seem, A.S. thincan, distinct from, though connected with, the active verb thencan; and both form the preterite alike, thought. Methinks thus = 'it seems to me,' me being dative. Methoughts is a corruption, the final s being due to confusion with methinks.

Mew. (i. 1. 38, 132; i. 3. 139.) Shakspeare uses only the verb to mew; i.e. to keep shut up in a cage or coop. The substantive mew is from Old Fr. mue, 'a moulting,' also, 'a cage for hawks while moulting,' through muer, 'to moult,'

from Lat. mutare. So Spenser, Fairy Queen, i. 5. 19, "Forth coming from her darksome mew." Hence the verb to mew, (1) 'to moult,' (2) 'to confine.' As regards the modern use of mews, Skeat says, "The plural mews now means a range of stabling, because the royal stables were rebuilt (A.D. 1534) in a place where the royal falcons had been kept."

Moe. (iv. 4. 199, 504; iv. 5. 13.) Moe is frequently altered in later editions to more, just as in earlier editions of the Authorised Version of the Bible moe stands where now more is printed. Newman's Concordance, A.D. 1643, gives twenty-seven instances of moe. In meaning, moe is comparative of many; used of number, not, as more, of size also. It is frequently spoken of as an abbreviation of more; but according to Skeat is distinct, being from A.S. má, probably originally an adverbial form (Germ. mehr, Lat. magis), while more is A.S. mára, 'greater.'

Moiety. (i. 2. 249; ii. 2. 60.) Fr. moitié, Lat. medietatem, from medius, 'middle course.' So, 'half.'

Muster (iv. 3. 56; iv. 4. 489, 496) is one of the numerous family of words from the root of mon-ere. Germ. mustern, Fr. montrer, Lat. monstrare. So, 'to gather troops for a parade.' From the same root come mint, money (Lat. Moneta, surname of Juno), to demonstrate, monster, monument, &c.

Mutiny. (i. 4. 135.) Verb. Old. Fr. meute, mutiner, from Low Lat. mota, feminine past participle of movere, 'a movement,' bustle,' 'disturbance.' Cp. Fr. émeute. (Skeat.) 'Shakspeare uses also mutine, as substantive and as verb, Hamlet, v. 2. 6; iii. 4. 83.

Naught. (i. 1. 98.) See Whit.

O'clock. (iii. 2. 4.) See A.

Pageant. (iv. 4. 85.) From Lat. pagina (pango, πήγγνυμ), 'a scaffold fixed up for a spectacle.' So, 'a spectacle.'

Pawn. (iv. 2. 93; iv. 4. 370.) Pawn, 'a pledge,' or 'to pledge,' is the same word as pane, Lat. pannus, properly 'a piece of cloth,' 'a portion of a dress.' Nares quotes Fynes Moryson, pt. ii. p. 46, "He ware jerkins and round hose, with laced panes of russet cloath." "The readiest pledge to leave being a piece of clothing" (Skeat), pane or pawn became equivalent to 'a pledge,' 'something put in pledge;' and the verb = 'to pledge.' (Pawn in chess is Old Fr. peon, Ital. pedone, 'a foot-soldier,')

**Pedlar.** (i. 3. 149.) From ped or pad (i.q. pad, pod), 'a basket for hawking fish or small goods,' Old form pedder. So in Norfolk, "The Pedder's, or Peddar's Way."

Peer. (ii. 1. 2, 47, 51, &c.) Through the French, from Lat. par, 'equal in rank.' Henry VIII. ii. 1. 26, "His peers have found him guilty of high treason." Richard II. i. 3. 93, "My companion peers." The French Court of Peers (thirteenth century) was composed of twelve members—six temporal, six ecclesiastical—of equal rank. (Student's France, p. 151.) Hence peer passed to its second sense, 'nobleman.'

Peevish. (i. 3. 194; iii. 1. 31; iv. 2. 101; iv. 4. 417.) An imitative word. Originally, 'making a plaintive cry' (cp. pewit); then = 'childish,' 'wayward,' 'foolish.'

Period. (i. 3. 238; ii. 1. 44.) Fr. periode, Gk. περίοδος, 'a circuit.' So, 'a complete sentence;' or, generally, 'the limit, end, completing a thing.'

**Pew.** (iv. 4. 58.) Old Fr. pui, puye, Lat. podium, Gk.  $\pi \delta \delta iov$ . This last is lit. 'a little foot;' then, 'footstool;' then, 'place to sit on or in.' The Lat. podium is 'a space with seats close to the arena.' Hence used of other enclosed spaces with seats.

Pill. (i. 3. 159.) 'To strip, or plunder.' From Lat. pilare, 'to plunder.' Sometimes written peel, and confused in sense with the proper meaning of to peel, viz. 'to skin,' though distinct in origin.

Post, verb. (ii. 2. 142; iii. 2. 17; iv. 4. 440.) Post-horse. (i. 1. 146.) Post is through Fr. poste, from Low Lat. posta (pono, positus). At first, fixed stations on roads, with relays of horses kept at them; then transferred to the travellers, or to the horses. (Skeat.) Cp. 2 Henry IV. iv. 3. 40, "I have foundered nine score and odd posts." So the verb='to travel speedily.'

Prevent. (ii. 2. 131; ii. 3. 26; iii. 4. 83; iii. 5. 55.) From past participle of prævenire, 'to come before;' as in Milton, Ode on the Nativity, 24, "O run, prevent them with thy humble ode." To the sense of 'coming before' is naturally attached that of 'taking precautions for or against'—less commonly the former, giving the sense of 'to assist,' as in the Collect, "Prevent us, O Lord, in all our doings;" more commonly the latter, giving the sense of 'to hinder,' 'to frustrate by anticipating.'

Shrewd. (ii. 4. 35.) The substantive shrew is the first form of the word, originally, according to Nares, of the shrew-mouse, fabled to have a venomous bite. Thence shrew-'a scold,' a spiteful woman.' Cp. the Taming of the Shrew. (Serew, 'a vicious or worthless horse,' is the same word.—

Skeat.) Next comes the verb, to shrew or beshrew; i.e. to curse. Cp. Cymbeline, ii. 3. 147, "Shrew me." Then the past participle shrewd, lit. 'cursed,' 'bad,' 'mischievous,' 'spiteful.' So 'a shrewd turn;" e.g. Henry VIII. v. 3. 177, "Do my Lord of Canterbury a shrewd turn, and he is your friend for ever." Later, shrewd has to a great extent dropped the sense of 'maliciously sharp,' and means only 'sharp,' 'clever.'

Sirrah. (iii. 2. 98.) A form of sir, i.q. sire, signor, from Lat, senior. Often used with a touch of contempt; e.g. Much Ado, iv. 2. 14, "Dogberry. Yours, sirrah? Conrade. I am a gentleman, sir, and my name is Conrade."

Sort. (ii. 2. 148; ii. 3. 36, verb; v. 3. 316, substantive.) Sort is from Lat. sortem, 'lot,' then 'fate,' 'lot in life;' from serrere, 'to bind together,' 'to compose, contrive.' So the verb to sort means 'to arrange;' or, of God, 'to ordain,' ii. 3. 36; and intransitive, 'to fall out.' Cp. 2 Henry VI. i. 2. 107, "Sort how it will." The substantive means 'fate,' 'lot in life;' then 'a set of persons or things having the same lot or condition,' and is usually in a bad sense, as in v. 3. 316. Cp. Acts xvii. 5, "Lewd fellows of the baser sort;" Richard II. iv. 246, "A sort of traitors."

Straight (i. 3. 355) is the same as *stretched*, past participle of to *stretch*; so, 'without any bends or curves.' As an adverb = (1) 'straight forward;' (2) 'straight on,' 'without delay,' 'immediately.'

Straitly (i. I. 85; iv. I. 17) is the same word as strictly (which the Folios read in iv. I. 17), coming through Old Frestreit, Mod. Fr. étroit, from strictus, past participle of stringo. Allied therefore to strain, stress, stringent, &c. Cp. St. Matthew vii. 14, "Strait is the gate and narrow is the way."

Sue. (i. 2. 167, 170; ii. 1. 106, &c.) Suitor. (i. 3. 64.) See Suit.

Suit. (i. 2. 235; iii. 7. 46, 63, &c.) In origin is the same word as sect; Low Lat. secta, from sec-, root of sequor. So (1) 'a following,' 'an importuning, beseeching' (iii. 7. 46); (2) 'the petition or request made;' (3) 'a suit at law;' (4) 'a set of clothes matching together.' Merchant of Venice, ii. 4. 33, "A page's suit." Hence the verb suit='to match,' 'fit,' 'be adapted to;' (5) 'a suite (the same word) of rooms, or of attendants.' From the same source is the verb to sue, Fr. suivre.

Surfeit. (i. 3. 197.) Fr. surfait, participle of surfaire, from Lat. super facere, 'excess,' commonly 'of excess in eating and drinking;' sometimes, as in this play, 'of debauchery in mode of life.'

Testy. (iii. 4. 39.) Lit. 'heady;' then 'fretful,' 'impatient.' From Lat. testa, 'a piece of baked earthenware,' 'a tile;' then 'a skull.' Fr. tête. From same source comes tester, 'the headpiece of a bed.'

Than (i. 1. 112; i. 4. 89, &c.) is originally the same word as then, both being inflections of the demonstrative. According to Abbott, § 70, then='at that time;' than='in that way;" then used (like that) with relatival force='in the way in which;' hence the use as a conjunction of comparison; i.e. "He is taller than I"="In the way in which I am tall, he is taller." Mason (Eng. Gr. p. 125) gives a similar explanation, only referring it to the meaning of than or then as a temporal adverb and conjunction, meaning 'when,' not 'in the way in which.' Thus the sentence just given would equal "When I am tall; i.e. when my tallness is regarded, he is taller." (Then occasionally retains in Shakspeare its force as a conjunction; e.g. King John, iv. 2. 42.) In any case, the common explanation of than as an adverb of degree (thus the sentence would equal "He is taller, then, or next, I am tall") will not stand, being incapable of explaining many common forms of sentence; e.g. "He is not taller than I," or, "He grew taller than I expected."

Unwittingly. (ii. 1. 56.) See Wit.

Vaunts. (v. 3. 288.) 'To boast,' 'swagger.' Fr. se vanter, Low Lat. vanitare, frequentative form from vanus.

Villain. (i. 2. 36; i. 3. 134, 163; iv. 4. 144.) Lat. villanus, 'farm-servant;' hence 'serf,' 'bondsman.' So in As You Like II, i. 1. 59, "I am no villain; I am the youngest son of Sir Rowland de Boys." Then used to persons of low rank, sometimes without abusive sense (so perhaps in i. 2. 36), but commonly as equivalent to 'vile, wicked wretch.'

Whit (iii. 4. 82) is the same word as wight. A.S. wiht, 'a creature, or thing;' hence aught, A.S. à wiht, 'one whit;' and naught, A.S. ne-a (='aye,' 'ever') wiht, 'not a whit.' There is no difference between the words naught and nought (i. I. 97, 98) except as a custom of spelling. Not is shortened form of naught; thus in "not a jot," "not a whit," the negative is doubly strengthened.

Wis, Wist, Wot. See Wit, verb.

Wit, verb, is A.S. witan, 'to know,' being the same root as Gk. fιδεῦν, Lat. vid-ere. The form wot (ii. 3. 18; iii. 2. 92, cp. Acts iii. 17) is a preterite with present sense, according to Mason, English Grammar, p. 92; a present both in form and

sense, according to Skeat. Wist is the preterite of weak formation, not found in Richard III., but e.g. Acts xxiii. 5, "I wist not that he was the high priest." Witting (ii. I. 56, in un-witting-ly) is present participle. "I wis," i. 3. 102, is not a verb at all, but a corruption of A.S. ywis, gewis (Germ. gewiss), adverb, meaning 'certainly.'

Wit, substantive from the above, generally means simply 'the mind, intelligence.' Cp. iii. 1. 85, and the adjective witty in iv. 2. 42; sometimes, as now, is used with the sense of humorous sharpness. Cp. i. 2. 115.

Withal (i. 1. 103; i. 3. 133, 332; iii. 7. 12; iv. 4. 249) is properly an adverb from with and all, frequently meaning 'at the same time;' but also commonly used as a preposition, equivalent to with, but always, except in iv. 2. 249, placed after the governed word, and at the end of the clause.

Wizard (i. 1. 56), connected etymologically with wit, 'to know,' in its old use is not confined to one who uses witchcraft, but means simply 'a wise man.' Cp. Milton, Ode on Nativity, 23, "The star-led wizards haste with odours sweet."

Worship. (i. 1. 66, 88, &c.) Lit. worth-ship, 'the state of worth or worthiness.' So, 'honour,' 'dignity;' then used as a title of honour, "Your worship;" and to worship is properly 'to treat according to desert.' The adjective worshipful in iii. 4. 41, iii. 7. 138, has an active sense, 'treating with respect.'

# APPENDIX I.\*

### HISTORICAL.

THE Wars of the Roses, a struggle between the rival Houses of Lancaster and York, advanced from the stage of mere jealousy to that of actual fighting about thirty years before King Richard III. gained the crown. The former House had as its leader King Henry VI.; the latter, Richard, Duke of York. Each House traced its descent from Edward III. That of Lancaster could appeal to long possession of the throne, since the accession of Henry IV. in 1399; that of York could declare itself possessed of better legal right, as being an elder branch of the descendants of Edward III. The fact which seems to have pushed the Duke of York on to the use of force, was the birth of a son and heir to Henry VI., Prince Edward, in 1454. York could wait as heir to a childless King; the birth of Prince Edward forced him either to give up his claim, or to assert it by force of arms.

The chief events in the struggle which thus commenced, and

lasted till the death of Richard III., were as follows:

1455. First Battle of St. Albans. Victory of York over Henry VI. As a consequence, York for a period is Protector with full power; but Margaret's vigour soon resuscitates the Lancastrian party, and York and his sons leave the country for a time. On their return,

1460. Battle of Northampton. Henry is defeated, and the Parliament settles the succession on the Duke of York, passing over the Prince of Wales. Margaret takes up arms again.

December 30. Battle of Wakefield. York is defeated, and slain with every indignity. Rutland, his second son, is slaughtered by Lord Clifford. (3 Henry VI. i. sc. 3 and 4; Richard III. i. 2. 158; i. 3. 174, &c.)

1461. February 3. At Mortimer's Cross, Edward, Earl of March, afterwards Edward IV., defeats Jasper Tudor, Earl of Pembroke. But,

February 17. At the second battle of St. Albans, Queen Margaret defeats Warwick. Death of Sir John Grey, first husband of Elizabeth, afterwards married to Edward IV. (*Rich. III.*, i. 3.130.)

\* Owing to the constant reference throughout the play to historical incidents, it has seemed better to avoid cumbering the notes with frequent repetition of, or reference to, the same facts, by collecting together in two Appendices such facts, concerning the history and the persons dealt with, as require to be known for a proper appreciation of the various passages.

Edward, however, gains other successes; reaches London first, and is crowned King.

1461-1483. Reign of Edward IV. Quarrels break out between Warwick the King-maker and Edward, on account of the failure of Warwick's scheme for marrying Edward to the French Princess Bona, and of the advancement of the Woodville family after Edward's marriage with Elizabeth in 1466.

(3 Henry VI. iii. 3. 165, fol.)
1469. Warwick secures the support of Clarence by giving him his daughter Isabel in marriage. Deserted by Clarence, Edward is for some time in Warwick's power, but at length gets the upper hand. Warwick and Clarence go to France, and make common cause with Queen Margaret, to whose son, Prince Edward, Anne, second daughter of Warwick, is betrothed. (Richard III. i. 2, &c.)

They return to England, recrown Henry VI., and is Edward IV. The latter escapes to Flanders, but dispossess Edward IV. gets help from the Duke of Burgundy, and returns, landing at Ravenspur, in Yorkshire. Clarence deserts Warwick, and re-

joins him. (Richard III. i. 4. 50, &c.)

Battle of Barnet. Victory of Edward; death of Warwick.

(3 Henry VI, v. 2.)

Battle of Tewksbury. Defeat of Margaret: slaughter of her son, Prince Edward, by King Edward, Richard, and Clarence. (3 Henry VI. v. 4 and 5; Richard III. i. 2. II, 91, &c.\*) Jasper Tudor and the young Richmond, afterwards Henry VII., flee to Brittany.

May 21. Death of King Henry VI. in the Tower, by Richard's

hand. (3 Henry VI. v. 6; Richard III. passim.\*)

Burial of the King's body at Chertsey, after a May 23. funeral procession to St. Paul's. (Richard III. i. 2.) Queen Margaret is banished, and goes to France.

1476. Richard marries Anne Neville. (i. 2.) Consequent quarrel with Clarence as to the division of Warwick's possessions.

1478. Clarence, never trusted since his support of Warwick. is impeached, and privately put to death in the Tower. (i. 4.+) 1483. April 9. Death of Edward IV., aged 42. Succeeded

by his son, Edward V., aged 13.

Struggle for power between (1) the Woodville family, Queen Elizabeth, Rivers, Dorset, and Grey; (2) the new nobility, headed by Hastings; (3) the old nobility, headed by Buckingham;

\* The reader desirous of studying the evidence for and against the view of these two deaths taken by Shakspeare, should consult Gairdner's Richard III. pp. 12-21.

† Shakspeare throws these events, from the death of Henry, in 1471, to the death of Clarence, in 1478, into close connection with one another, seeking greater dramatic effect at the expense of historical accuracy. For Richard's share in the death of Clarence, see Gairdner, p. 42.

(4) Richard, Duke of Gloucester, youngest brother of Edward IV. Richard aims at uniting the second and third parties against the first.

On the death of Edward IV., the Prince of Wales being at Ludlow, Earl Rivers and his friends set out to escort him to London. Richard (who was absent in the North; not, as represented in the play, act ii. sc. 2, in London), accompanied by Buckingham, meets them at Stony Stratford, sends Rivers and Grey as prisoners to the North, and himself conducts Prince Edward to London; while Queen Elizabeth takes refuge in sanctuary. (ii. 4.)

June 13. Richard, as Protector, gets rid of Hastings, charging him and the Queen, together with Jane Shore, of a conspiracy against his life by sorcery. (iii. 2 and 4.) He then claims the crown, on the grounds that Edward's marriage with Queen Elizabeth was illegal, and that Clarence's children were

excluded by their father's attainder. (iii. 5 and 7.)

June 25. Rivers and Grey are executed at Pomfret, or Ponte-

fract, in Yorkshire. (iii. 3.)

June 26. Richard is proclaimed King, and crowned on

July 6. (iii. 7; iv. 1.)

1483. Reign of Richard III. A party is soon formed in support of Henry of Richmond. Buckingham, disappointed by Richard, joins it; and Morton, Bishop of Ely, forms a plan for the marriage of Henry with Elizabeth, daughter of Edward IV., and thereby for union between the Houses of Lancaster and York.

The murder of the two Princes in the Tower increases the opposition. Buckingham rises in Wales (October 15); while Henry sails to England. The former is taken and executed at Salisbury (v. 1); the latter is forced to retire without landing.

1485. March 16. Death of Queen Anne. Richard forms a design of marrying the Princess Elizabeth himself. (iv. 4.) This design, perhaps, was set on foot before Anne's death; at all events, grave suspicions arose that Richard had caused the death of Anne, and the feeling was so strong, that Richard made a solemn public declaration to the effect that he had never contemplated marriage with Elizabeth. (Gairdner, p. 260.)

August 7. Henry of Richmond a second time sails for England, and this time is more successful, landing at Milford Haven. He marches to Shrewsbury, being joined by many of his friends; thence into Leicestershire, Richard, after assembling his forces at Nottingham, having thence marched to Leicester.

August 22. Battle of Bosworth Field. Owing to Stanley's desertion, and Northumberland's lukewarmness, Richard is defeated and slain, and Richmond succeeds to the crown as Henry VII. (v. 3. 4, 5.)

<sup>\*</sup> Shakspeare, act iv. 4, sub fin., and act v., fuses these two expeditions of Richmond into one.

# APPENDIX II.—Genealogical.

1. The Houses of York and Lancaster.

Edward III. <i>d.</i> 1377.	Thomas, Duke of Gloucester.	Anne.  ". Earl of Stafford.  Humphrey Stafford,  Duke of Buckingham.	Aumpurey Stanord,  d. young.  Henry Stafford.	ă <sup>m</sup>	RICHARD III. d. 1485. m. Anne, dau. of Earl of Warwick.	Elizabeth. m. Henry VII.
	John of Gaunt. (3rd son.)	I. Katherine Swinford. 2. Blanche of Lancaster.  John, Henry IV.  Henry IV.  Henry V.  John. " Katherine of France.	HENRY VI. d. 1471. m. Margaret of Anjou.	Edward, Prince of Wales. Killed at Tewksbury, 1471. m. Anne, dau. of Earl of Warwick.	George, Duke of Clarence. d. 1478.	
	-	_	The Lady Margaret. (See below.)	m. Richard, Earl of Cambridge. Richard, Duke of York. kefield, 1460, m. Cicely Neville.	Edmund, Duke of Kutland. d. at Wakefield, 1460.	Richard, Duke of York. d. 1483.
	Lionel, Edmund, Duke of Clarence. Duke of Vork.	a. Iortimer, arch.	Roger, Earl of March.	Anne. m. Richard, Earl of Cambridge. Richard, Duke of York. d. at Wakefield, 1460, m. Cicely Neville.	EDWARD IV. d. 1483.  " Elizabeth Woodville. (See below.)	Edward V. d. 1483.

2. Katherine of France, widow of Henry V., m. Owen Tudor. From this marriage sprang Edmund of Richmond, half-brother to Henry VI. He married the Lady Margaret, great-granddaughter of John of Gaunt. To them was born Henry VII.

Owen Tudor m. Katherine, widow of Henry V.

utherne, widow of Henry V.

Edmund of Richmond. d. 1456. m. Margaret.

Henry VII.

Margaret, Countess of Richmond, afterwards married-

(1) Lord Henry Stafford, son of the first Duke of Buckingham, uncle of the Duke of Buckingham of this play.

(2) After his death, the Lord Stanley of this play, of whom George Stanley was the son by a former marriage. Lord Stanley was created Earl of Derby by Henry VII. The two titles are used indiscriminately in the play.

3. Sir Richard Woodville, afterwards Earl Rivers, m. Jacqueline, widow of the Duke of Bedford.

Other children. Other children. 2. Edward IV. (See above.) Elizabeth. m. Henry VII. Elizabeth Woodville. 1. Sir John Grey. Lord Grey. Earl Rivers of this play. Marquis of Dorset.

# APPENDIX III.

### ON METRE.

1. Normal form. English blank verse consists normally of lines of ten syllables, so arranged as to compose five groups. measures, or feet, made up of two syllables each, the latter of the two being accented. It is thus very similar to the Greek Iambic rhythm, with five feet instead of six.

> "But I' that am not shaped for sportive tricks, Have nó delight to pass away the time, Unless to spy my shadow in the sun." (i. I. 14, 25, 26.)

- 2. Comparatively few lines, in fact, conform to this normal type. The deviations from it, in which consist the beauty and variety of blank verse, are numerous, and difficult to reduce to accurate and exhaustive form. The student who desires to go deeply into the matter can consult Professor Mayor's Chapters on English Metre. It will suffice here to call attention to some of the commonest variations, which may be arranged under the following heads:
  - A. Variety in position of the stresses or accents.
    B. Trisyllabic or monosyllabic feet.
    C. Extra-metrical words.

D. Abnormal lines, of less or more than five feet.

E. Broken lines.

(NOTE.-Although English blank verse depends wholly on accent, not on quantity, yet the classical names, such as Trochee, Spondee, Pyrrhic, may be used for convenience and brevity).

A. Variety in position of the accents.

"This may arise either from defect of accent (the pyrrhic), from excess of accent (the spondee), or from inversion of accent (the trochee). They are all extremely common, and it will not be worth while to do more than give an example of each."— Mayor, *ibid*, p. 164.

"In the | deep bosom of the ocean buried." (i. 1. 4.)
"To the | lascivious pleasing of a lute." (i. 1. 13.) Pyrrhics.

"Dive, thoughts, | down to my soul: here Clarence comes." (i. 1. 41.)

Trochee. "Cheated | of feature by dissembling nature." (i. 1. 19.)

- B. Trisyllabic feet.
- (i.) The so-called feminine ending, an extra syllable at the end of the line, is the commonest form of this. Such syllable must of course be unaccented, while the preceding syllable is accented. Such endings are common. Cp. in act i. sc. I, lines 4, 7, 8, 11, 12, 16, 18, 19, 22, &c.

Sometimes there are apparently two extra syllables; in such cases the last two syllables of the word are generally such as

would be more or less slurred in pronunciation.

"I that am rudely stamped, and want | love's majesty."
(i. 1. 16.) Cp. i. 3. 1.

"Lord Hastings was to her for his | delivery." (i. 1. 75.)

"All unavoided is the doom | of destiny." (iv. 4. 217.)

So perhaps-

"Untainted, unexamin'd, free, | at liberty." (iii. 6. 9.]

"And so doth mine: I muse, why she's at liberty." (i. 3. 305.)
These may of course be scanned as Alexandrines.

(ii.) A trisyllabic foot is also admitted, though much less frequently, either before a pause, or when one syllable bears a strong accent.

"That thou | shalt do | no murder: | and wilt | thou then?"
(i. 4. 191.)

- "Naught to do | with Mis | tress Shore: | I tell | thee, fellow."
  (i. 1, 98.)
- (iii.) Many apparently trisyllabic feet are not so in fact; but either two syllables of separate words form one only in pronunciation, or a word of two syllables is pronounced with some slurring as one.

"Th' untime | ly fall of virtuous Lancaster." (i. 2. 4.)

"Be 't law | ful that I invocate thy ghost." (i. 2. 8, &c.)
"Foul devil | for God's | sake, hence, | and trou | ble us not."

(i. 2. 50.)
"Either heaven | with lightning strike the murderer dead."
(i. 2. 64.)

So, evils (i. 2. 76), having (i. 2. 234), marv(e)llous (i. 2. 254), madam (i. 3. 36), being (ii. 2. 69), whether (iv. 2. 121), &c.

- (iv.) A monosyllabic foot is found but seldom; sometimes with an emphatic exclamation, sometimes when there is a pause.
  - "Self a | gainst self | O | prepos | terous." (ii. 4. 63.)

In many instances where there is apparently a monosyllabic foot, it is to be explained by differences of pronunciation. See below.

C. Extra-matrical words are not uncommon. Such are especially exclamations, names or titles used in addressing persons, and parts of phrases which may be clipped in common speech. "(Ha!) Hath she | forgot | alread | y that | brave prince?"

(i. 2. 238.)

(O) belike | his ma | jesty | hath some | intent." (i. 1. 49.)

"(Alack) I love | myself. | Wherefore? | for a | ny good."

"(Sirs) take up | the corse. | Towards Chert | sey, no | ble lord?"

"Come, Has | tings, help | me to | my clo | set. Oh! | (poor Clarence)." (ii. 1. 133.)

"(I) beseech | your gra | ces both | to par | don me."

(i. 1, 84, 103.)

D. Abnormal lines of less or more than seven feet. Lines occur of 3, 4, 6, and in one instance of 7 feet.

Three feet. These are frequent when two short speeches follow and balance one another. (Such may be taken together as one line of six feet.)

"Meantime, | have pa | tience. | I must | perforce : | farewell."
(i. 1. 116.)

"Say that | I slew | them not. | Why, then, | they are | not dead."
(i. 2. 89.)

"Hear you | the news | abroad? | Ay, that | the king | is dead."
(ii. 3. 3.)

In rapid interchange of dialogue, lines of three feet are sometimes used; e.g. i. 2. 192-202.

Four feet. These are found occasionally when special weight and emphasis is desired, in slow and often spondaic lines. "Earth gapes | hell burns | fiends roar | saints pray." (iv. 4. 75.)

"Let fall | thy lance | despair | and die." (v. 3. 143.)

Six feet. True Alexandrines are rare. Many lines, apparently such, may be explained by slurring of syllables or differences of pronunciation. (See for instances under B i.) Others, though capable of being forced into five feet, read more simply and naturally as Alexandrines.

"'Tis he | that sent | us hi | ther now | to slaugh | ter thee."

(i. 4. 239.)

(Folio alters to—"'Tis he that sends us to destroy you here."
Abbott, § 466, suggests—

"Tis he | that sent's | hither now | to slaugh | ter thee.")
"And hugged | me in | his arm | and kind | ly kissed | my cheek."
(ii. 2. 24.)

(Folio reads—"And pitied me," &c.
Abbott, § 503, suggests—"And húgg'd me | in his arm," | &c.

- "Anon | expect | him here | but if | she be | obdúrate."
- (iii. 1. 39.) "Thou art sworn | as deep | ly to | effect | what we | intend.
- (iii. I. 158.)

"Envi | roned me | about | and how | lèd in | mine ears."

(i. 4. 59.) (Folio omits "about." Abbott, § 460, suggests that the prefix -en of "environed" is dropped.\* Thus he scans—

"Vironed | me about," &c.)

There are many apparent Alexandrines, in which a long Such names (Buckingham, Hereford, proper name occurs. Margaret, Northumberland) appear to be contracted in pronunciation, so that a syllable is practically dropped in them. See iii. 1. 37, 195; iv. 4. 274, 508; v. 3. 68, &c.

Seven feet. One line has seven distinct feet. (i. 1. 94.) "A cher | ry lip | a bon | ny eye | a pas | sing plea | sing tongue." Possibly it is a quotation from some ballad current at the time.

- E. Broken lines occur frequently, especially in the case of short speeches (e.g. i. 1. 101, 143, 209, &c.); more rarely in the course of longer speeches (e.g. ii. 1. 55; iii. 5. 34.)
- 3. A few peculiarities of pronunciation and accent may be noted, as examples, which will guide to the scansion of many apparently difficult lines.
  - i. 1. 67. Wood'ville; pronounced as trisyllable.
  - Jealous i. I. 92. i. 1. 116. Patience
  - Cp. i. 3. 157; ii. 2. 38, &c.

Valiant; pronounced as trisyllable. i. 2. **244**.

Condition; four syllables; final -ion is commonly i. 3. 108. Cp. ii. 2. 66, &c. treated thus.

i. 3. 333. Vaughan; a dissyllable.

- ii. 2. 15. Prayers Cp. iii. 7. 98, &c. ,,
- ii. 3. 16. Hen'ry; a trisyllable.
- iv. 4. 263. Eng'land
- Short'ly iv. 4. 428. ••
- iii. 7. 25. Statuas
- Sanctu(a)ry; a dissyllable. . iv. I. 94.
  - Gentlemen v. 3. 245.

\* Whether this dropping of the prefix in pronunciation be the correct explanation here or not, it is good in the two other passages of this play, which he cites along with i. 4, 59; viz.:

"At a | ny time | have course | unto | the princes." (iii. 5. 109)

(Folio, however, has-"Have any time recourse," &c.)

"Lest I | 'venge. What? | myself | upon myself." (v. 3, 186.)

Examples of accent differing from ours.

Abjéct. i. 1. 106.

i. 2. 154. Aspéct. iii. 1. 81. Charácters.

iii. 7. Contráct. 5.

iii. 7. 30. Récordér.

4. Rhyme "was often used as an effective termination at the end of a scene," "also in the same conventional way to mark an aside; e.g. iv. 4. 15, 16, 20, 21, 24, 25."—ABBOTT, § 515.

In this play eleven scenes end with rhyming couplets; fourteen do not. In the one instance of asides just referred to rhyme is used, but not in two other passages, where there are similar asides. (i. 3. 110-157; iv. 2. 90-115.)

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